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ABSTRACT

This curriculum guide provides a sampler of the wide variety of expression practiced by cultural groups all over the world. The guide was developed to help fill the need for multicultural art resources that are respectful of both modern art education philosophy and of authentic, sensitive representation of other cultures. The types of materials represented in the guide include, fiber and fabric, paper and leather, wood, ceramic, metal, and other materials. Some of the ethnic groups represented include peoples from Ghana, Laos, Russia, and Peru, as well as Native Americans and German immigrants to Pennsylvania. To help teachers introduce each of the crafts within a cultural context, an illustration and short description of each craft tradition is provided, as well as directions on how to create the craft work in the classroom, motivation suggestions, background information, and a map for each of the ethnic groups represented. A 22-item bibliography appears at the end of the book for teachers who wish to explore further. (DB)

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A Sampler of Ethnic Crafts

Pennsylvania Ethnic Heritage Studies Center
University Center for International Studies
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A Sampler of Ethnic Crafts

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DISCOVERY
THE COLUMBUS LEGACY

A Sampler of Ethnic Crafts

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Introduction

A Sampler of Ethnic Crafts was developed to help fill the need for multicultural arts resources that are respectful of both modern art education philosophy and authentic, sensitive representation of other cultures. The curriculum guide, as its title suggests, is just a sampler of the wide variety of expression passed down by cultural groups all over the world. We have not attempted an exhaustive "encyclopedia" approach to the topic, although such a resource would be welcome, indeed. Instead, we have attempted a balance by selecting a variety of craft media from all areas of the world. In addition, the selected crafts had to be practically adaptable to the school environment in ways that did not compromise the authenticity of the craft or art education principles. Every attempt has been made to choose crafts that allow students creative freedom within traditional boundaries.

Teachers are urged to be sensitive to the issue of authenticity as they introduce these crafts: resist the temptation to use make Hopi Kachina masks for Halloween, since they were meant to be religious; urge creativity within the boundaries of the traditional design constraints of Ukrainian Easter eggs, rather than the "anything goes" approach students may be accustomed to. The point is not to infringe on creativity, but to help students understand differences in how art functions from one context to another. For example, craft artists within the contemporary craft movement in the United States work for personal expression, so individual creativity is how the quality of their work is judged. Traditional craft artists, however, work to express the values and beliefs of their ethnic community, so their work is judged by how well it conforms to certain traditional "rules" as well as its uniqueness. In contrast to both of these approaches, pre-industrial functional craft workers—weavers, potters, coopers, cabinetmakers, etc.—produced utilitarian items unavailable elsewhere, so their work was judged by how well it functioned and only secondarily on its appearance.

The crafts in this guide were chosen because they spring from distinct ethnic groups. Little wonder that confusion exists over the term "ethnic"—it has been used to refer to national origin, race, religion, and people with a common language. In fact it can be all these things and more. Ethnicity refers to a sense of "peoplehood" derived from a shared historical past, common experiences, religious affiliation, language, values, attitudes, and ways of doing things. We do not use the term "folk" to refer to the work in this guide because not all of the work is "folk" in the sense that it is practiced by non-professionals—some of the crafts included here are created by "masters" who have apprenticed many years to learn their trade.

To help teachers introduce each of these crafts within this cultural context, we have provided an illustration and short description of each craft tradition, directions on how to create the craft work in the classroom, motivational suggestions, and background information and a map for each of the ethnic groups represented. A bibliography appears at the end of the book for teachers who wish to explore further. Whenever possible, a profile of a practicing Pennsylvania craft artist has been included for each craft. These artists may be available for classroom demonstrations or residencies. Call or write the Pennsylvania Ethnic Heritage Studies Center for contact information or with feedback to help us improve this guide in future editions.

Susan K. Donley *July 1990*

Ghana

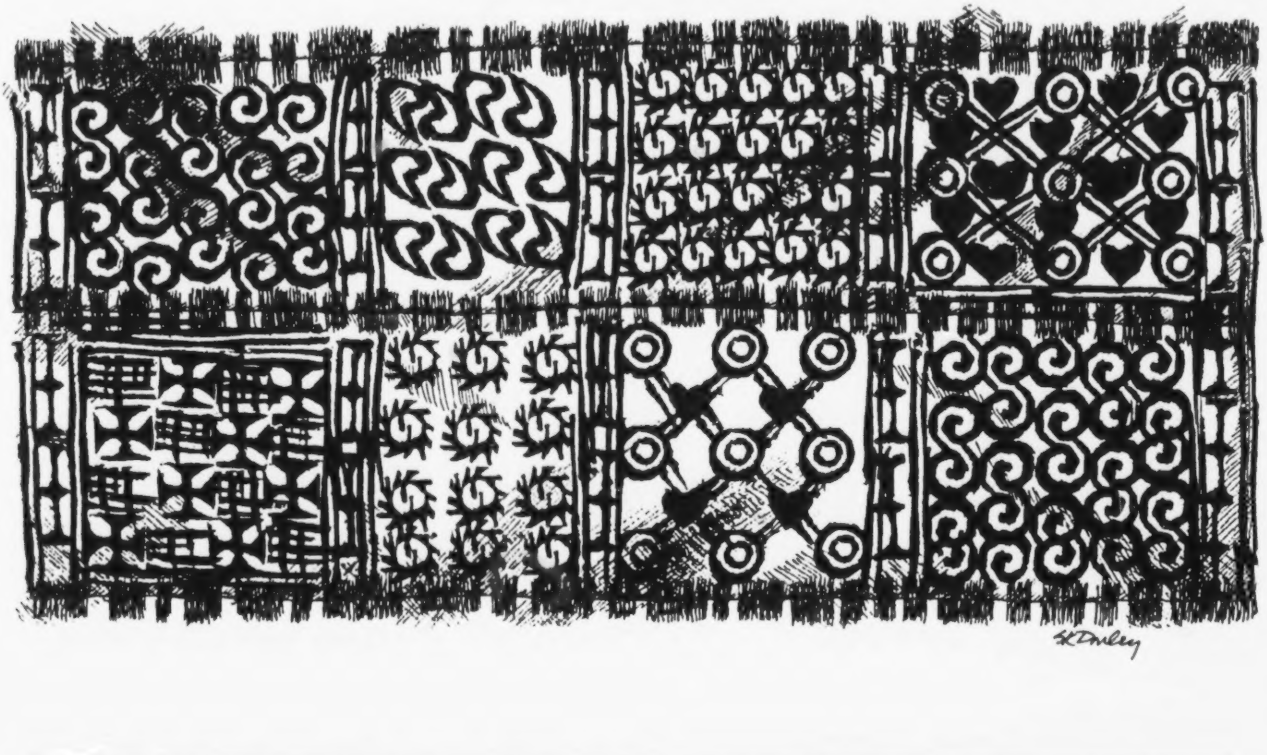
Adinkra cloth

In Africa, art is not viewed as a "frill" produced by people with special gifts, but as a necessary, intregral part of life. While the symbols in African art are meant to give a visible form to the invisible, supernatural world, they are incorporated into the design of containers, tools, dwellings, clothing, and other practical necessities of life. Many villages in Nigeria, Ghana, and Senegal, especially, still produce textiles using the traditional methods of painting, weaving, printing, tie-dyeing, resist-dyeing, and combinations of these methods.

In Ghana, Adinkra cloth was decorated with stamps carved out of a calabash (a type of gourd) and inked with a black dye made from the bark of the badie tree. Although many colors are now used to print Adinkra designs, originally black was printed on a dark fabric because the cloth was traditionally worn to funerals—in fact, the word "Adinkra" means "good-bye."

Each of the stamp designs is a symbol for royalty, forgiveness, patience, endurance, strength, safety and security in the home, or similar qualities. By carefully combining designs, the wearer of Adinkra cloth could actually transmit a message to other people.

In the traditional method, large strips of cloth were stamped, then sewn together with brightly colored thread. Nowadays, one large piece of cloth is printed by dividing the cloth into squares and stamping within each square. This results in a repeated, quilt-like design.



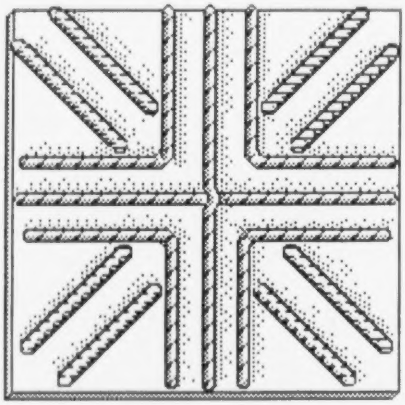
Directions for
Adinkra cloth

Art concepts
- Line
- Pattern
- Symbolism

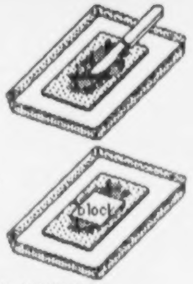
Materials
3" squares of illustration board
Heavy cotton cord
Elmer's glue
Textile paint (*Createx* by Color Craft Ltd. is inexpensive and non-toxic: P.O. Box 936, Avon, CT 06001)
Trays
1/8-1/4" foam rubber sheets (cut to fit trays)
Cotton muslin or broadcloth (as much cotton content as possible; wash to remove sizing)

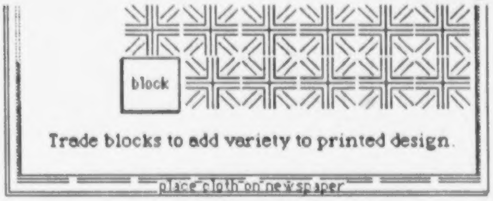
Procedure
In Ghana, blocks for printing Adinkra cloth are carved from gourds. Carving blocks from linoleum or wood is a close approximation of this method for middle and high school students, but for younger students the following method is a safe and successful alternative that retains the linear quality of traditional Adinkra designs.

Making the block
- **Draw** an uncomplicated line design on a 3" square of illustration board. Even simple designs make effective printed patterns.
- **Apply** stream of glue over pencil lines (cover lines completely).
- **Cover** glue with cotton cord, fastening ends securely.
- **Dry** thoroughly before printing.



Printing the cloth
- Work textile paint into foam with knife or spatula.
- Press block into paint- saturated foam...
- Press block onto cloth, applying pressure with ball of hand.




block
Trade blocks to add variety to printed design.
place cloth on newspaper

After printing
After printed cloth is dry, heat-set by ironing on "cotton" setting for several minutes or tumbling in drier on "hot" setting. Cloth can then be made into a scarf, pillow, wallhanging, apron, quilt, etc. Wash and dry like any cotton fabric.

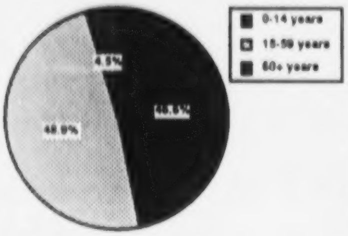
Motivational ideas
- Discuss pattern and all the different places it occurs in nature. Use slides or photos to introduce the concept in the classroom, then go outside for a pattern scavenger hunt.
- People from Ghana purposely choose the symbols for each Adinkra design to relay a specific message. Discuss how Americans, consciously or unconsciously, also relay messages through their dress.

More about Ghana

Population: 15,200,000.

Population density: 141 people per square mile
36.6% live in cities

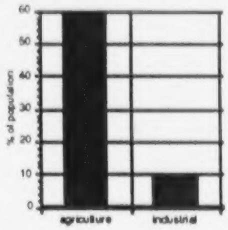
Age distribution



Ethnic groups: Akan (44%), Moshi-Dagomba (16%), Ewe (13%), Ga (8%), others.

Religions: 43% Christian, 45% traditional beliefs.

Labor force



Per capita income: $420

Life expectancy: Male, 50.3; female, 53.7.

Literacy: 30%.

Area: 92,098 square miles.

Topography: Most of Ghana consists of low fertile plains and scrubland, cut by rivers and by the artificial Lake Volta.

Capital: Accra (965,000)

Government: Authoritarian.

Industries: Aluminum, light industry.

Chief crops: Cocoa (70% of exports), coffee.

Mineral: Gold, manganese, industrial diamonds, bauxite.

Other resources: Timber, rubber.

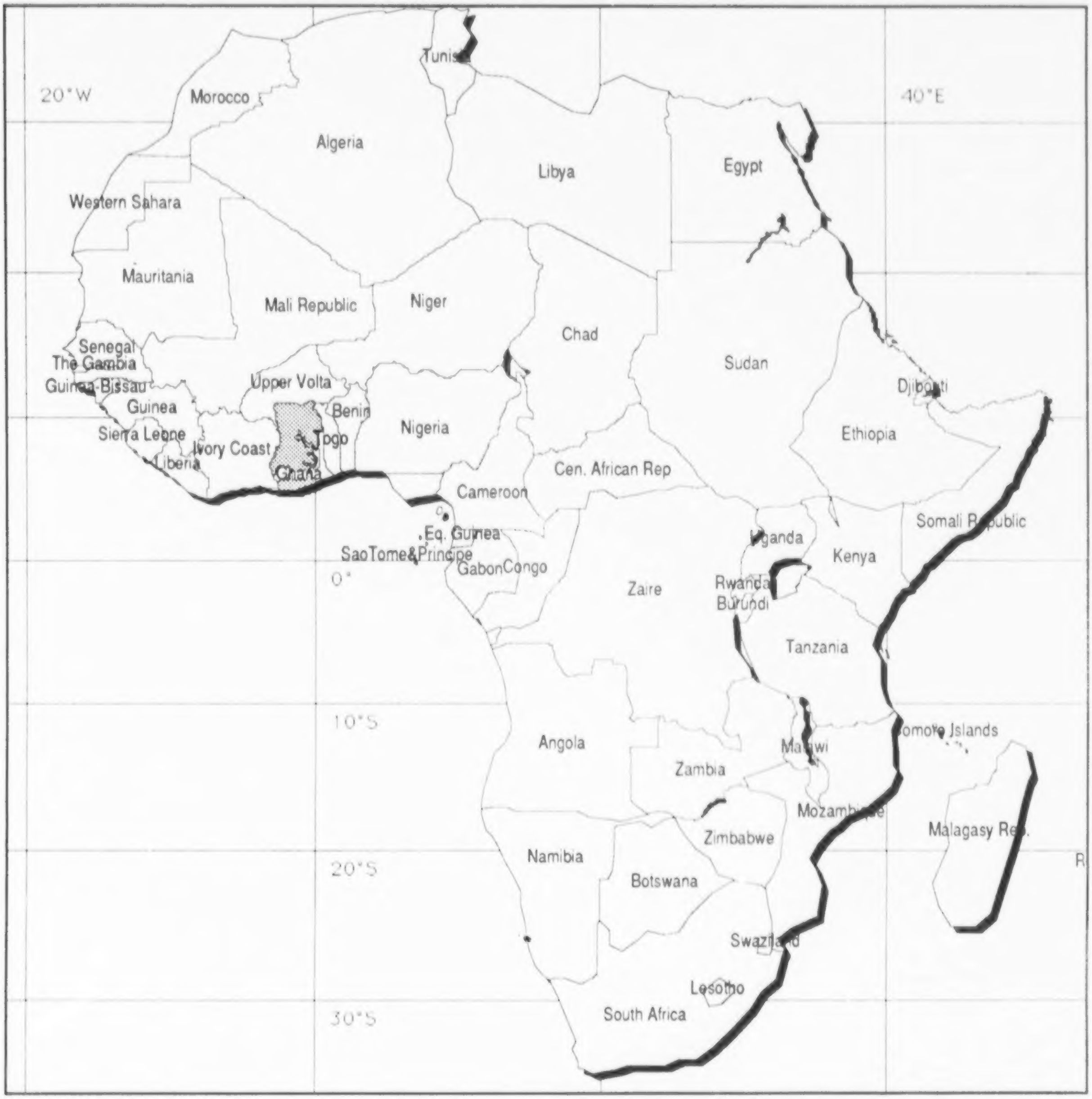
Embassy: 2460 16th Street NW, Washington, D.C. 20009.

Ghana lies on the Guinea Coast of west Africa, and is about the same size as the State of Oregon. The country is entirely in the tropics. The south is dominated by low-lying plains alternating between grass cover and mangrove. The west and southern interior are tropical-forest areas. The Volta River country is covered with savannah woodland and swamps. The dam on the Volta River has created the longest man-made lake in the world (Lake Volta).

The population of Ghana is over 15.2 million, Accra, the capital having 965,000 residents. Over 100 different ethnic groups make up the population, each with its own language and culture. Major groups include the Fante in the coastal areas, the Asante in the south central area, the Ga and Ewe in the south, and the Hausa and Moshi-Dagomba in the north. Because of the diversity of languages and dialects used by the various ethnic groups, no native language can serve as the national language. Therefore, mainly because of Ghana's long exposure to British culture, English is the official language. Most Ghanians are at least bilingual, speaking both English and their native ethnic language.

Ghana takes its name, though not its modern boundaries, from one of the great inland trading empires that flourished in West Africa from the fourth to the eleventh centuries A.D. The fabled university city of Timbuctu was part of ancient Ghana. In 1470 Portuguese traders developed gold mining and slave trading in Ghana. The control of Africa's so-called "Gold Coast" fell into British hands in the 19th century, and after 74 years of battles with the Asantes of the interior, the British gained control of the present area of Ghana in 1901. On March 6, 1957, Ghana became the first black African Colony to gain independence from Britain.

The economy of Ghana centers largely on agriculture. Cocoa accounts for about 70% of the country's exports. Other important



agricultural products include cocoa bean, coffee, root crops, corn, sorghum, millet, and peanuts. Mining is also an important part of Ghana's economy. Diamonds, gold, manganese, bauxite, and aluminum are important mineral products.

Religion plays an important part of the life and culture of Ghanians. Traditional African beliefs and practices still play a major role in the lives of the people of Ghana; approximately 45% of the people are animists; 12% Muslims; and 43% Christian religions.

Joseph T. Makarewicz

Nigeria

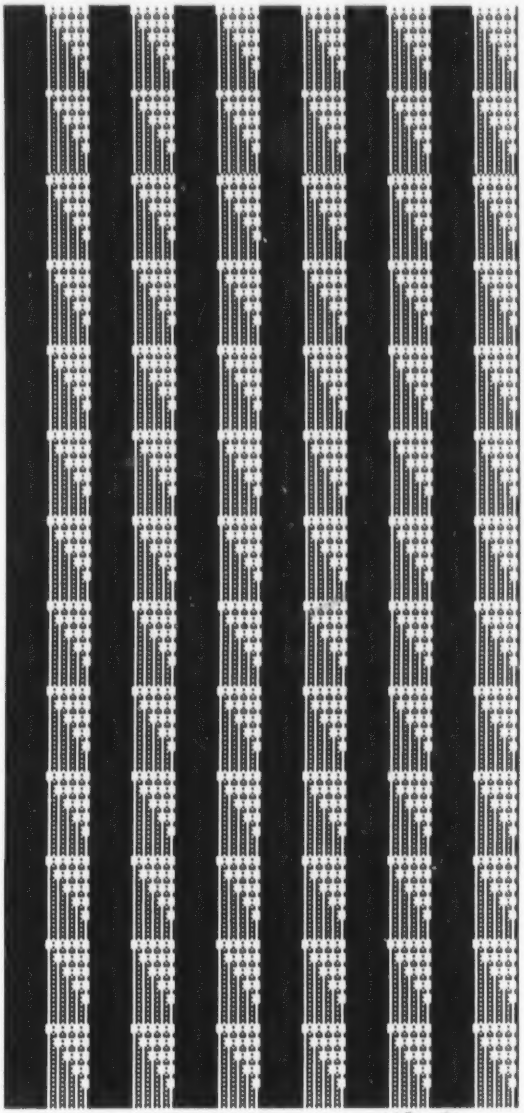
Weaving

Although African trade schools have been trying to introduce more "efficient" wide looms for years, African weavers still prefer their simple, narrow looms. Strips woven on these looms are sewn together to create fabrics with texture and body that cannot be found in cheaper machine-made fabrics.

The principle of weaving is the same whether done on the simplest frame or in a complex factory: weft threads, usually wound on a shuttle, are woven through warp threads, which are held in tension. The warp remains stationary except to be raised or lowered for the shuttle to pass through. The pattern of the finished cloth depends on how the colors are combined and the number of warp threads crossed each time by the weft.

Both men and women weave in Africa, although they use different looms to fulfill different needs. Men become itinerant weavers who travel from village to village carrying their looms on their backs. They weave four to six inch strips on a sixty-foot warp that is held in tension between a stone and a wooden bar. The warp threads are moved up and down by two heddles hung from a bar over the weaver's head.

Women weave just for their own families using simple frame looms, which hold warp threads fastened to their top and bottom sections taut. Heddles are simply sticks woven in and out of the warp to allow the weaver to lift a whole row of threads at one time. Women in parts of Nigeria make beautiful silk brocades by weaving extra weft threads of different colors over the plain weft threads (pictured).



skDailey

Directions for *Weaving*

Art Concepts

- Line in 3-dimensional space
- Texture
- Color
- Pattern

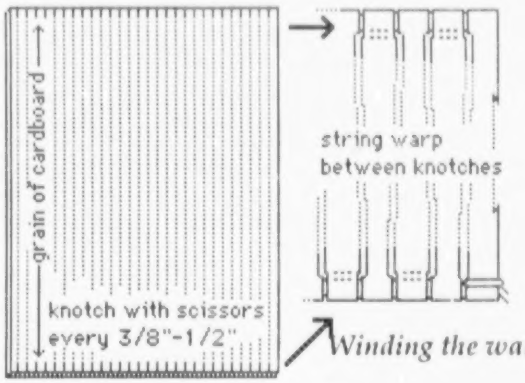
Materials

1"X3" lumber for class weaving or frame looms
Scotch fasteners, carpet tacks for frame looms
Corrugated cardboard sheets (for cardboard looms and shuttles)
Unstretchable yarn or twine for warp
Yarns or other fibrous materials (like twigs or straw) for weft
Weaving instruction sheets (duplicate masters)

Procedure

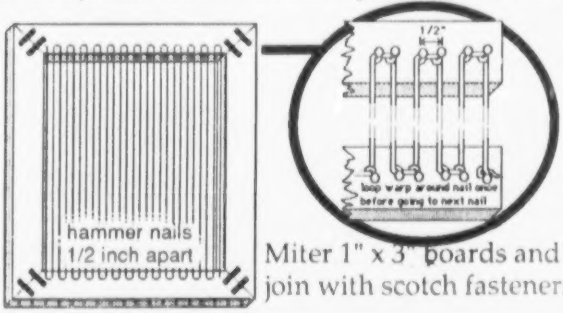
Following are several methods for making frame looms. Similar looms are used by African women, Navajos, and Scandanavian tapestry weavers.

Corrugated cardboard loom.


grain of cardboard
knotch with scissors every 3/8"-1/2"
string warp between knotches

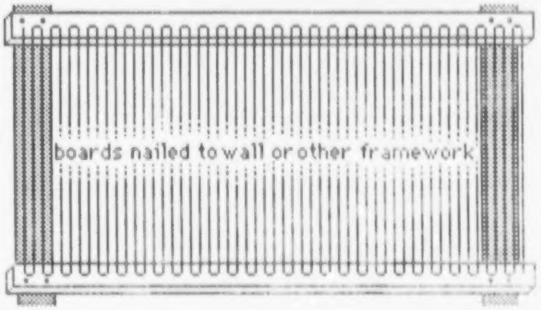
Winding the warp:

Wood frame loom -- more expensive, but sturdy.


hammer nails 1/2 inch apart
1/2"
loop warp around nail once before going to next nail

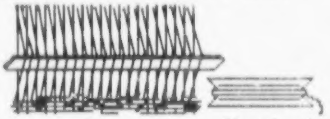
Miter 1" x 3" boards and join with scotch fasteners

A large class loom can be constructed by attaching two boards to the wall or hanging the top board from the ceiling and attaching the bottom one to the floor. Warp as shown above.



Weaving on a frame loom with a simple heddle

Weave a strip of cardboard in and out of the warp. For every other row, raise the heddle to allow the shuttle to pass through easily. On the other rows, the weft must be worked through by hand. This heddle can also be used to lightly pack down the weft after each row (*beating*).



Shuttle of knotched cardboard

Now **see the weaving instruction sheets on pages 10–11.**

Finish weavings by cutting and tying warp ends.

Motivational Ideas:

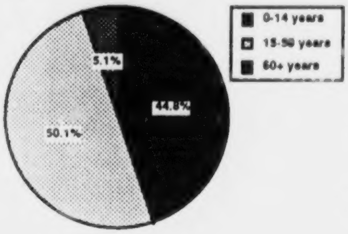
- Visit a weaving studio or invite a weaver to demonstrate to the class.
- Show examples of hand-weaving.
- Demonstrate weaving techniques illustrated on weaving instruction sheets.

More about Nigeria

Population: 118,719,000.

Population density: 288 people per square mile
23% live in cities

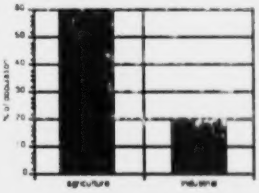
Age distribution



Ethnic groups: Housa (21%), Yoruba (20%), Ibo (17%), Fulani (9%).

Religions: 44% Moslem (north), 34% animist, 22% Christian (south).

Labor force



Per capita income: $750

Life expectancy: Male, 48.3; female, 51.7.

Literacy: 25-35%. 42% attend primary school.

Area: 356,667 square miles.

Topography: Four regions: coastal mangrove swamp, tropical rain forest, plateau of savannah and open woodland, and semi-desert in north.

Capital: Lagos 1,600,000)

Other cities: Ibadan (1,060,000).

Government: Military.

Industries: Crude oil (main export), food processing, vehicle and other equipment assembly.

Chief crops: Cocoa (main export), tobacco, palm products, peanuts, cotton, soybeans.

Mineral: Oil, gas, coal, iron limestone, tin.

Other resources: Timber, rubber, hides.

Embassy: 2201 M St. NW, Washington, D.C. 20037.

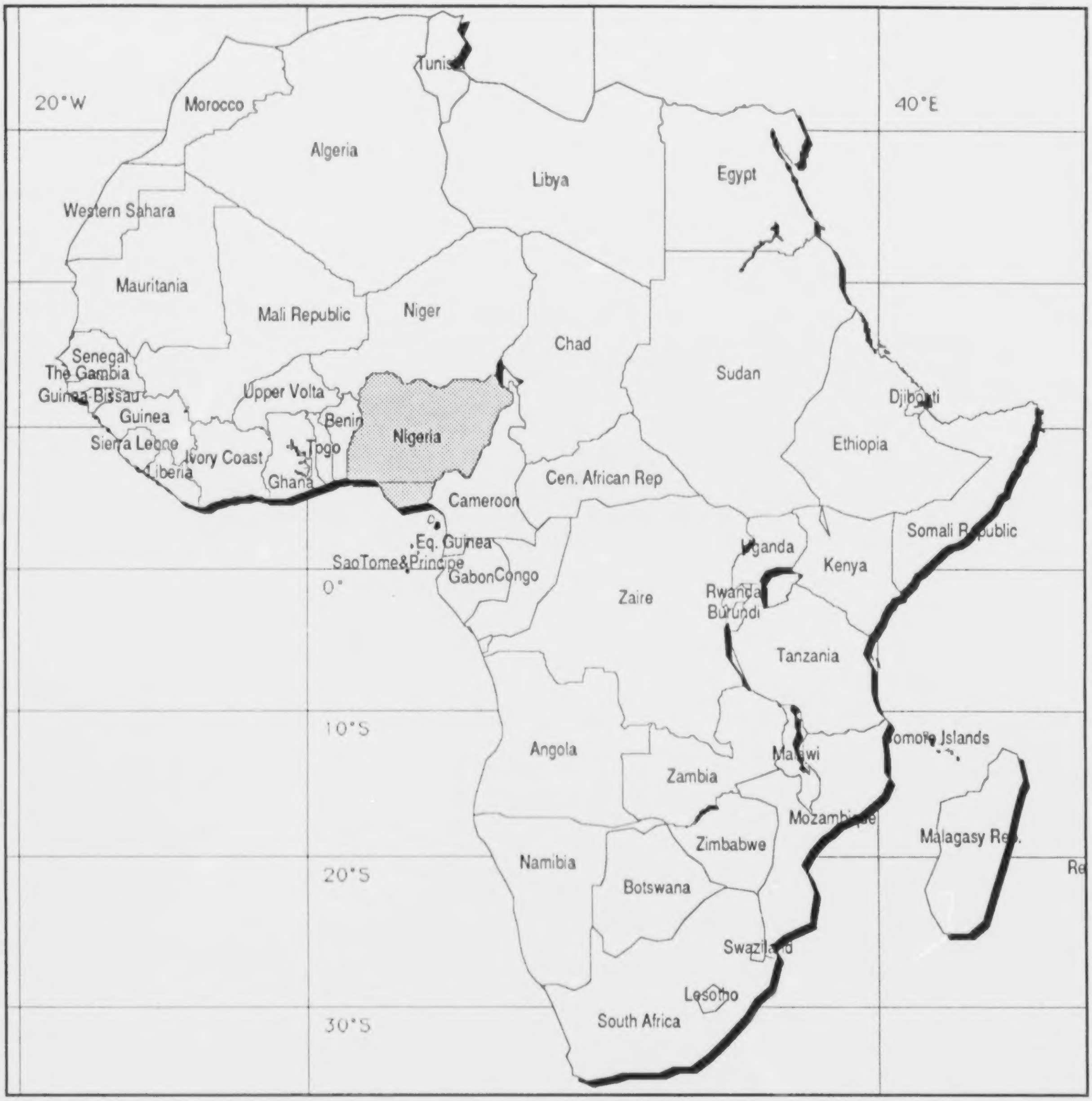
Nigeria has a population of over 118,719,000, the largest in Africa. Approximately 1.6 million live in the capital city of Lagos.

The variety of customs, language, and character among the 250 tribal groups gives the country a remarkable cultural mix. About 44% of the people are Moslems, 34% animist, and 22% Christian. The three major tribal groups are the Hausa-Fulani, Yoruba, and Ibo. English is the official language of the country.

Nigeria is about the same size as the states of California, Nevada, and Utah combined. Its geography is as diverse as its people and culture; about 24% of the land is farmland, 35% is forest, and 41% is desert. The country is divided into three segments by the Niger and Benue Rivers, which meet in the center of the country and flow together to the Gulf of Guinea. These three segments correspond roughly to the boundaries of the three major ethnic groups. The climate is hot and humid year-round.

The Hausa, a cultural group located in the north, converted to Islam in the 14th century and established a feudal system that was solidified by the Fulani cultural group's conquest in the 19th century. In the west, the Yoruba established the Kingdom of Oyo and extended its influence as far as Togo. The Ibo, located in the east, remained isolated. At the end of the 15th century, European explorers and traders made contact with the Yorubas and began a lucrative slave trade. In 1861, the colony outlawed the slave trade, and annexed the remainder of the territory as a colony in 1914. When Nigeria became an independent republic in 1960, tensions rose among the various ethnic groups. This continues to be a problem for the political and economic stability of the country.

Agriculture employs about 70% of the people and is an important part of the economy. Nigeria is a major producer of peanuts. Other important products include cotton, cocoa,



yams, cassava, sorghum, corn, and rice. The discovery of large oil deposits has reshaped the economy.

The mainstays of the Nigerian diet are cassava (a starchy root), yams, and rice. Nigerians are fond of hot, spicy food, so their meals are normally accompanied by a pepper sauce made with fish, meat, or chicken. Climate conditions also provide for a wide selection of fruits and vegetables to supplement their diet. Because of the tse-tse fly, dairy cattle are scarce in the coastal regions, but canned margarine, cheese, and powdered milk are used as dairy products substitutes.

Joseph T. Makarewicz

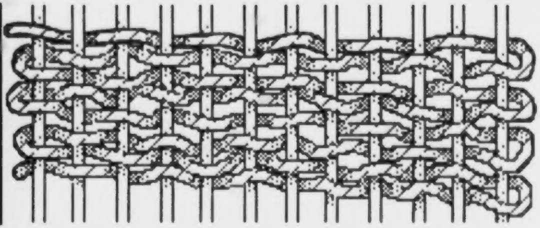
WEAVING

Terms to Remember

Loom	The frame used to hold warp threads tight while weaving (can be as simple as a piece of cardboard or as complex as a computerized machine).
Warp	Threads of yarn stretched parallel and held under tension by the loom.
Weft	Yarn woven in and out of the warp, usually wound on a shuttle. Together the warp and weft make the finished cloth.
Shuttle	A simple tool around which the weft is wound to make it easier to pass through the shed.
Heddle	Used to raise certain threads of the warp so that the weft can be easily pushed through.
Shed	The opening in the warp made by the heddle.
Beating	Pushing the weft down tightly (a stick or comb will do) after it has been put into place.

Weaving Patterns *(warp threads run up and down)*

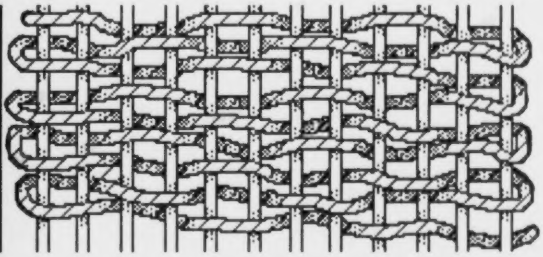
Tabby



Row 1 under 1, over 1, under 1, over 1…
Row 2 over 1, under 1, over 1, under 1…

Continue…

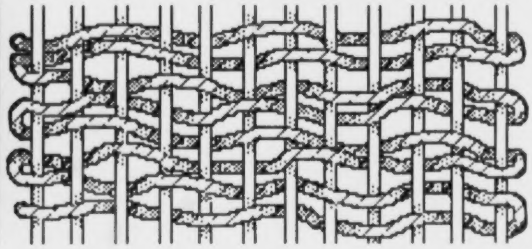
Basket Weave



Row 1 under 2, over 2, under 2, over 2…
Row 2 over 2, under 2, over 2, under 2…

Continue…

Twill

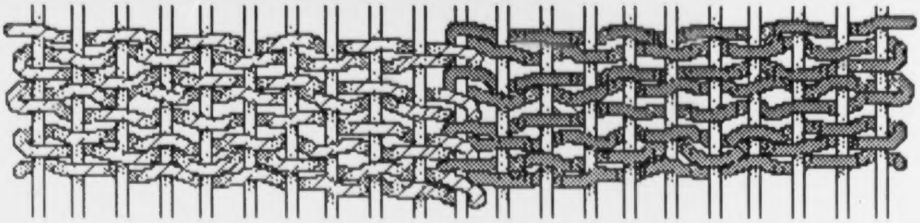


Row 1 under 1, over 2, under 2, over 2…
Row 2 under 2, over 2, under 2, over 2…
Row 3 over 1, under 2, over 2, under 2…
Row 4 over 2, under 2, over 2, under 2…

Continue…

Weaving Techniques

Tapestry

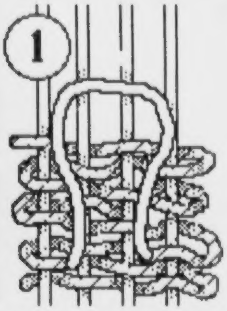


Areas of different colors can be woven into the cloth as long as the weft yarns are interlocked by "sharing" a warp thread (otherwise there will be a hole between the colors).

Texture Techniques

Rya

①



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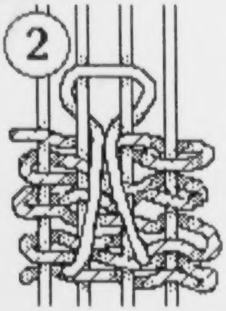
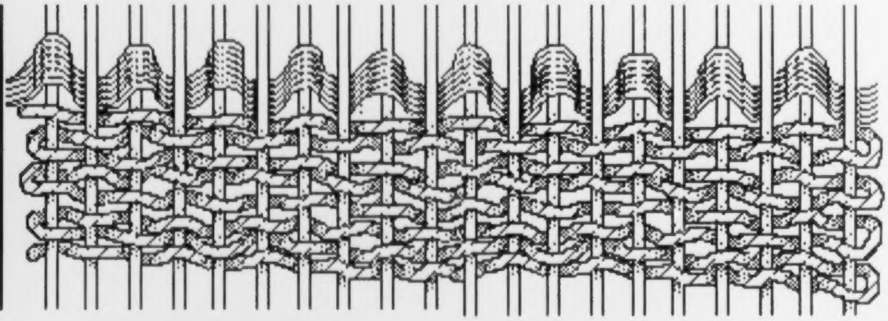


Weave fringe right into the cloth:

- Lay a short piece (or several pieces) of yarn over the warp as in figure 1.
- Pull ends through as in figure 2.
- Continue weaving the next rows as usual: the new rows of weaving will hold the fringe in place.

Bumps



Weave a row of three-dimensional bumps:

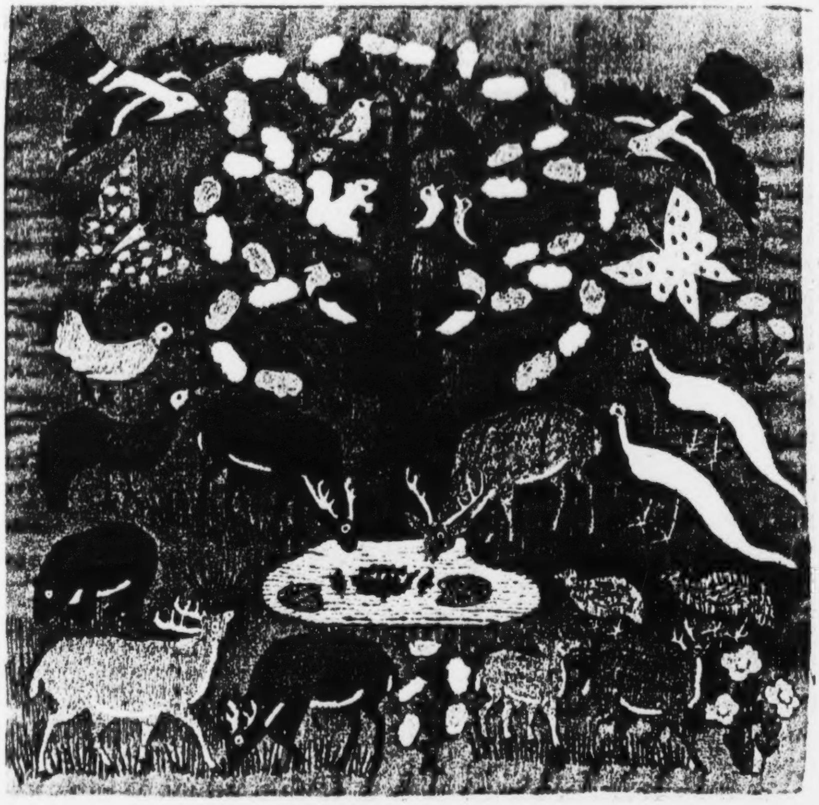
- Weave a bundle of strands through tabby-style.
- Pull the "over" parts of the bundle up slightly with your fingers.
- Weave the next row as usual to hold the bumps in tightly (the "Bump" row just replaces a row of regular weaving).

The Hmong of Laos "Story Cloth"

Centuries ago the Hmong people migrated to the mountainous region of Laos through China from their former home in the Tibet area of Nepal. Until the 1950s, the Hmong had no written language. They relied instead on an oral tradition of mythological stories, sung poetry, and ritual texts. Musical instruments were also used to express the poetic thoughts of the player.

Needlework is another striking form of Hmong cultural expression. The art of Pa Ndau or "flower cloth" is handed down from mother to daughter. Intricate geometric "flower cloth" designs are created by a process called reverse applique with embroidery. The finished brightly colored cloth is sewn into clothing.

Since fleeing Laos to escape Communist persecution, the Hmong have relocated to refugee camps in Thailand and from there to the United States and other countries. To support themselves and save money to emigrate, the Hmong sell their needlework through relatives in the United States.



Once here, selling needlework helps provide the Hmong a livelihood and funds to bring other family members to the United States.

As a result of their refugee experiences, the Hmong have developed another unique form of needlework—the story cloth. "Read" from top to bottom, story cloths tell about events in the lives or mythology of the Hmong through embroidered pictures. Story themes include myths and legends, nature scenes, everyday and special occasions from the Hmong's life in Laos, and the story of their dangerous exodus.

Story cloths are produced through unusual teamwork. The men draw the pictures needed to tell the story in pencil on the cloth. Women of the family fill in the pictures with satin and chain embroidery stitches arranged to show textures and details. Even very young girls help finish the cloths. After the cloths are finished they are sold and the money comes back to be shared by the whole clan.

Directions for
"Story Cloth"

Art Concepts
- Color
- Line
- Texture
- Shape

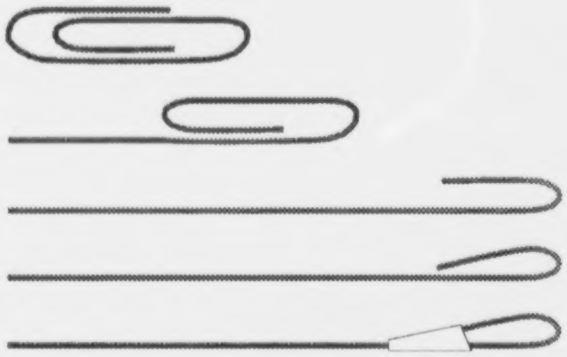
Materials
Traditional method:
Cotton broadcloth
Embroidery needles
Various colors of embroidery floss
Sharp, pointed sewing scissors

Simplified method:
Various colors of felt or burlap
Yarn, bottonhole twist, or light crochet thread
Yarn needles or "paper clip needles"

Procedure

Traditional Method
- **Decide** on a story to tell (see motivational ideas).
- **Plan** the scenes in the story by drawing on paper (the Hmong usually plan their cloth so it can be "read" from left to right and from top to bottom).
- **Draw** the outline of the figures in the story on the background cloth.
- **Embroider** the figures, filling them with stitches that will show their texture and adding as many details as possible (keep the fabric taut on an embroidery hoop for best results).
- **Refer** to the "Stitchery" sheet on page 16 for help in creating embroidery stitches or for ideas on simulating various textures.
- **Invent** new stitches if necessary to create textures.
- **Bind** edges of the story cloth with contrasting color of fabric.

Simplified method
- **Plan** story cloth as in traditional method.
- **Draw** outlines of figures on burlap or felt with fine-tipped marker.
- **Embroider** with yarn on burlap or heavy thread on felt (safe, inexpensive yarn needles for use with burlap can be made from paper clips—see illustration below).



Small piece of tape wrapped around base of needle's eye prevents snagging and unthreadding.

Motivational Ideas
- Show examples of other story-telling art: medieval tapestries, comic book art, story book illustrations. Discuss how these story-telling art forms are similar and different from each other and from Hmong story cloths.
- Brainstorm ideas for telling the stories they know in everyday life (what it takes to get ready for school in the morning, a typical day at school, what I do after school, what people in our town do for a living), special events (vacations, holidays, how our town came to be, biographies of important heroes, etc.), make-believe stories.
- Plan the story cloth by drawing with colored pencil on colored paper.

Artist profile

The Vue Family

Boua and Yia Yang Vue and their children came to Pittsburgh in 1979. They were among thousands of Hmong who had migrated from Thai refugee camps to find new permanent homes in the United States. The Hmong community peaked in Pittsburgh in 1980 with about 300 people living in clan kinship units. The number of Hmong decreased with the decline of the Pittsburgh economy. The Vue's, however, were committed to stay and make Pittsburgh their home. Selling their family's needlework makes it possible for them to have enough income to stay here.

Hmong women are noted for their elaborate stitching and Yia Yang Vue is no exception. She stitches flowery cloth and cross-stitched wall hangings, jackets, and pillows, and the elaborate story cloths that her husband draws for her. Sometimes she must adapt traditional Hmong needlework for American tastes in order to sell her work. For example, she makes flowery cloth in "American" instead of Hmong colors and uses it to decorate pillow and wall hangings, even though it was traditionally used for special clothing. She prefers working in traditional ways, however.

Tradition is important to the Vue's. Living in traditional extended family style, Yia Yang is passing her expert needlework skills down to her daughter. She began teaching her daughter simple stitches when she was seven years old, the traditional age for learning needlework. Mr. Vue is concerned, though, that the traditional art will be lost to future generations because the children are too busy with school to learn all the traditional ways.

The Vue's have many family members who still live in the refuge camps in Thailand. They hope to save enough money from the sale of their needlework to pay for their relatives to join them in the United States.

The Vue's have a permanent exhibit of their work at the Manchester Craftsman's Guild in Pittsburgh.

Karen Howard

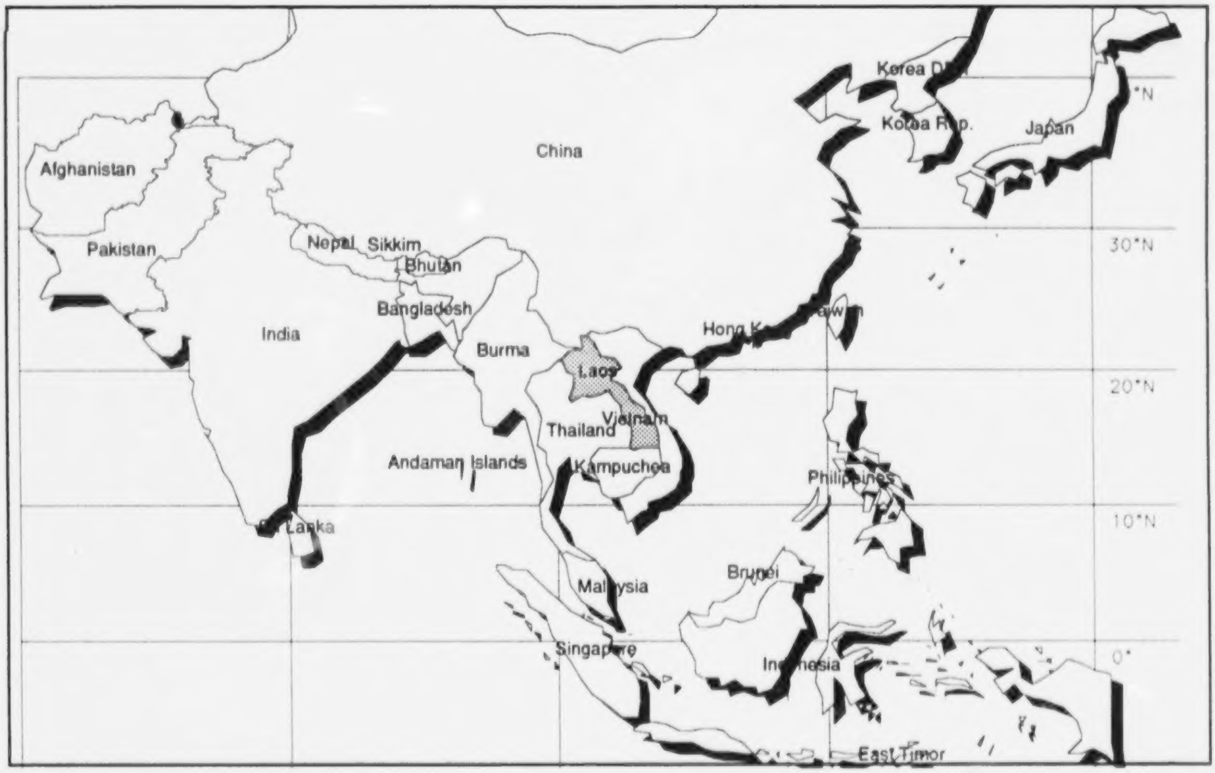
More about the Hmong

The country of Laos is mostly tropical. People speak a variety of dialects but French is the language of commerce. Natural resources consist of tin, timber, and gypsum. Rice, corn, tobacco, coffee and cotton are the principal agricultural products. There is little industry but what does exist consists of mining, wood products, and textiles.

The Hmong are an ethnic group from the northeastern highlands of Laos, adjacent to Vietnam. They have traditionally lived as hunters and subsistence farmers. While living in Laos, the Hmong stayed within their own communities. They had their own language and customs. In fact, the Hmong were so isolated in their mountain homes that they did not have a written language until the early 1950s.

Nearly all people from Laos who ended up in the United States were refugees from war. From the early 1960s until 1975 a chaotic struggle for power in Laos reflected the larger war in Vietnam. The Hmong from Laos supplied many thousands of men in the American effort to defeat North Vietnam. The Hmong's hunting skills, knowledge of the mountains, and strong tradition of loyalty made them valued as tough, trustworthy soldiers.

When American forces withdrew from South Vietnam, both ethnic Laotians and Hmong fled to neighboring Thailand. Because so many Hmong supported the United States they



feared—with ample justification, it turned out—reprisal by the Communist regime, who viewed them as traitors. First, the Hmong were driven off their farms and forced to hide in the jungles. Finally, they fled their country, making their way across the Mekong River to Thailand on makeshift rafts and leaky inner tubes because they could not swim. Many spent years in Thai refugee camps before coming to America. In the last ten years nearly 100,000 Hmong have come to the United States, but many still wait.

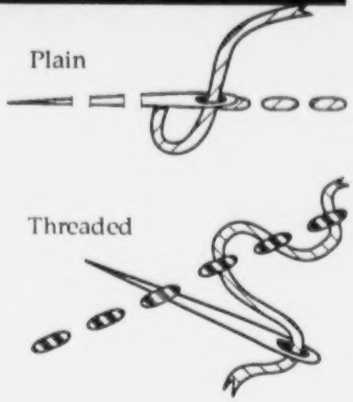
The Hmong are very family-oriented people and in the chain of migrations since 1975 they have chosen to settle in their new homes as family groups. They have also wanted to return to a farm-based way of life and consequently most have settled in rural areas and smaller towns, where some have gardened or worked as farm laborers. Since coming to the United States they have had mostly menial jobs in very low-paying occupations, supplementing their income with the sale of their unique traditional needlework and basketry. Although proud of their self-reliance, the refugees have found economic survival to be difficult.

Linguistic and cultural barriers are the major reasons that refugees have found such little occupational advancement, have resorted to welfare, and have remained socially isolated in their ethnic communities. Their high birth rate plus welfare dependency have made adjustment to America difficult. Like American Vietnam War veterans, many Hmong still experience post-trauma stress, plus they have the additional worry about their relatives who still live in the refugee camps.

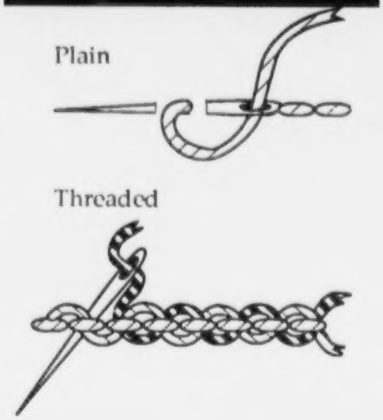
Joseph T. Makarewicz

STITCHERY

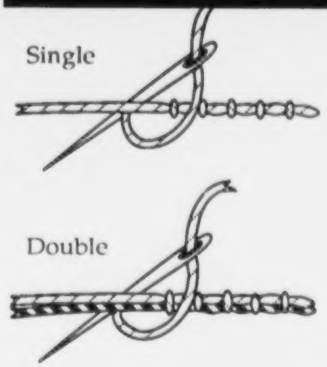
Running



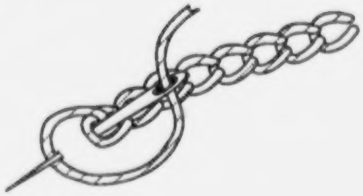
Backstitch



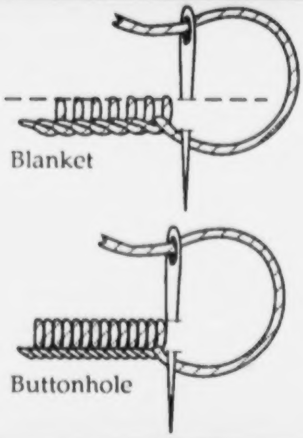
Couching



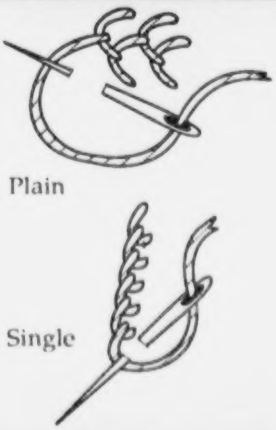
Chain



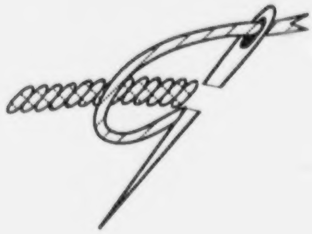
Blanket



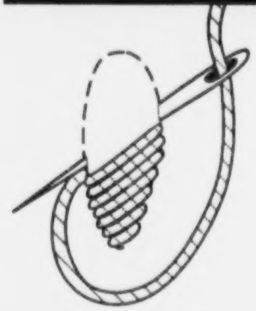
Feather



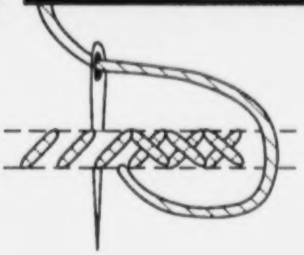
Outline



Satin



Cross

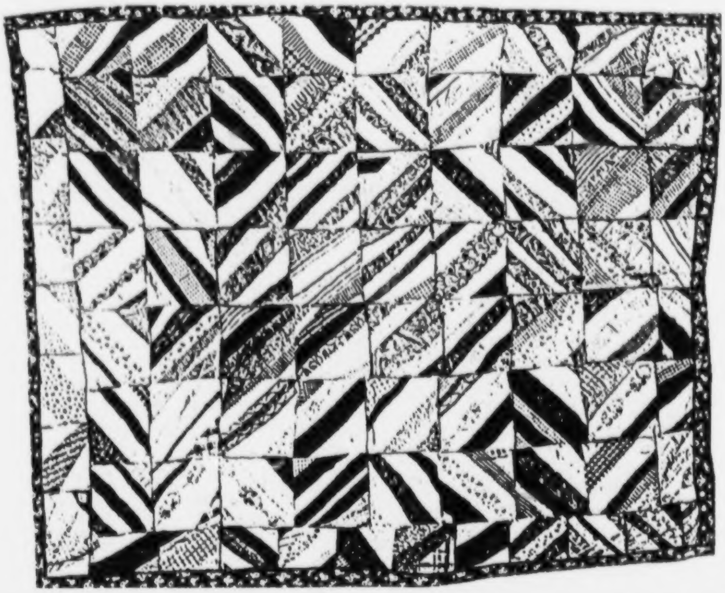


African American strip quilting is an example of a "new" tradition formed when traditions from two cultures meet. In tropical Africa, quilts were unknown, since warm bed coverings were never needed. However, when Africans were brought to American plantations as slaves, they learned to make European American quilts for their masters. They followed their owners' directions to create precise, geometric Euro-American quilt designs like Jacob's Ladder, Star of Bethlehem, or Log Cabin.

Even though African Americans became expert at making quilts in the traditional Euro-American way, when they made quilts for themselves, they used their own design traditions. In Africa, they may not have had quilts, but they did have a traditional type of "patchwork." Throughout western Africa, where most of the slaves came from, men wove cloth in narrow strips on looms about four to ten inches wide. Then they sewed the strips together to create a wider piece of cloth (see *Nigerian Weaving*, p. 6).

Using strips of scrap cloth instead of handwoven cloth, African Americans created their own quilts using the familiar cloth designs they knew in Africa. Strip quilting combined a new method—quilting—with an old design idea—strip piecing. As strip quilting was passed down from mother to daughter, connections to African weaving were forgotten, but the tradition of sewing strips together to make a design remained.

In strip quilts scraps of cloth are first sewn into strips, then the strips are sewn together in various patterns. The strips usually run the whole length of the quilt. Strip quilts sometimes resemble Log Cabin or Nine-Patch Euro-American patterns, but they are more free-flowing: not all strips are the same width, colors can be arranged randomly. As in another African American art form—jazz music—strip quilts have a theme and variation. The quilter has a basic idea in mind—blocks, stripes, triangles—but has fun making up the rest of the design as she goes along!



Directions for
Strip quilts

Art Concepts

- Color
- Line
- Pattern

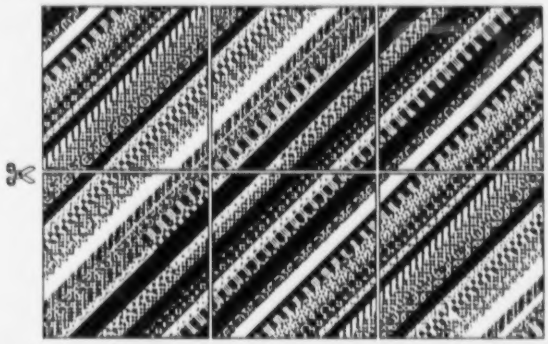
Simplified paper strip quilts

Materials

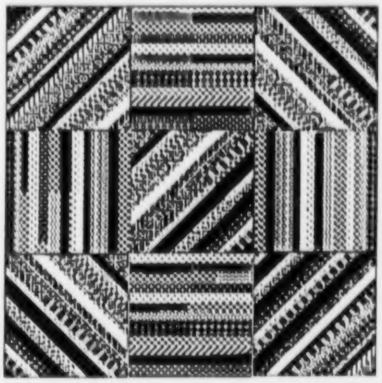
Construction paper, wall paper, or fabric scraps; scissors; glue; newsprint (12 X 18 in.)

Procedure

- **Cut** construction paper, wall paper, or fabric scraps into strips.
- **Glue** strips onto newsprint background to make a striped pattern.
- **Cut** the newsprint into six 6-inch squares.



- **Divide** students into groups of three.
- **Arrange** the 18 squares of the group into two nine-by-nine patch quilt squares.
- **Tape** the backs of the squares together.
- **Arrange** all of the "nine-patches" to create a larger quilt, join the squares, and hang the quilt.



Fabric strip quilts

Materials

Scraps of cotton muslin, broadcloth, calico, and similar lightweight fabrics; sewing machines or sewing needles and thread; sharp scissors.

Procedure

- **Cut** fabric scraps into strips of various widths (no narrower than one inch to allow for seams) along the grain of the fabric.
- **Sew** the strips together by hand or machine using a 1/4-inch seam. Keep sewing strips together to make a new piece of striped fabric (the finished piece should measure a multiple of nine inches). If a strip is not long enough simply attach another strip the same width.
- **Cut** the piece of sewn strips into as many 9-inch squares as possible.
- **Divide** class into groups of five–six students.
- **Arrange** the squares into a large quilt patch. Experiment with several arrangements to decide which the group likes best. Leftover squares can be combined with another group to make additional quilts.
- **Sew** the squares together with 1/4-inch seams.
- **Arrange** all of the class' squares together to create a larger quilt, then join the squares with a 1/4-inch seam, and hang the quilt.

Motivational Ideas

- Before doing a fabric strip quilt, practice with paper procedure above. Work in small groups and have each group find three different arrangements and choose their favorite combination to share with the class. They will learn the basic process and start thinking about design possibilities for a fabric quilt.
- Compare strip quilts to paintings by Victor Vasarely or the Op artists of the 1960s. Discuss possible color schemes from these paintings that could be adapted to quilts.

Artist profile

Michaeline Reed

Michaeline Reed has lived in Pittsburgh's Point Breeze neighborhood for about twenty years. She is a wife and mother of three children.

Michaeline grew up in a family of seamstresses and educators. In fourth grade, she picked up cloth, needle, and thread to join them. She tried sewing clothes by looking at the pattern pictures, because the directions never made much sense to her. This method proved to be successful since her mother was always available to help her whenever she ran into a problem.

Other crafts soon sparked Michaeline's interest. She tried crocheting (which she could not do), knitting (with some success), and stained glass (too many slivers of glass). Then one day at the bank, she saw a notice for a quilting class and thought, "I'll give that a try." That was the start of this artist's quilting career.

Michaeline attended Pratt Institute in Brooklyn, where she studied fashion design and merchandising. There she learned that being an artist was more than just drawing lines. Now she transfers that same attitude to her quilting to create pieces that are a little out of the ordinary. Michaeline admits that she is not a traditional quilter who always follows the rules. She feels bending the rules a little to express her creativity makes her pieces more interesting.

Black women's traditional quilting style has differed from white women's, because African Americans had limited choices of supplies. Early black quilters used common materials like flour sacks and old clothing. Black women created wonderful quilts, although they may not have been perfect by white American standards. String or strip quilting was a favorite way for African American quilters to use small fabric scraps. First, small strips of fabric were sewn together to make a block. Then the blocks were joined to make the larger finished quilt top. String quilts looked like a kaleidoscope of colors with varying shapes and patterns.

Michaeline feels there is a resurgence of African American quilting. Among the women who are researching black quilting is Roberta Horton, whose book *Calico and Beyond* devotes an entire chapter to African American quilting.

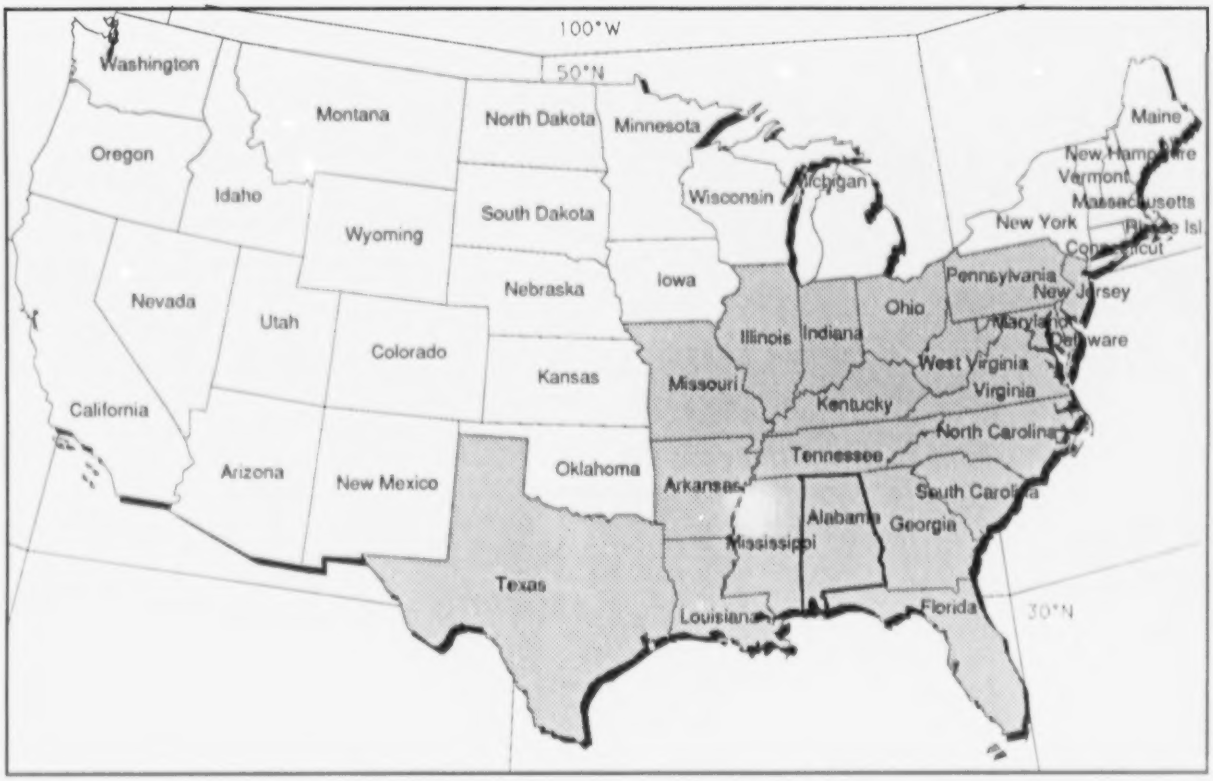
Karen Howard

More about African Americans

African Americans are descendants of Africans who were brought to the United States slaves. We use the term "African American" rather than "Black" because it refers to a cultural, rather than racial identity. Other ethnic groups are identified by culture or nationality rather than by race. "White" and "Black" do not describe a culture, as "Irish-American" and "Italian-American" do. The term also more clearly differentiates descendants of American slaves from African descendants in other parts of the world, such as the Caribbean.

In 1619, a captain of a Dutch naval vessel sailed into Jamestown, Virginia, and offered to trade 20 Africans to the settlers in return for provisions. The trade was made and thus Africans were brought to this country (though some historians believe blacks may have been among Columbus' crew). These first Africans to land in America were not slaves, but servants who would work for some years and then be given their freedom. Slavery was not yet recognized under English law and would not be for almost a century. Once a person could own and inherit a black just like any other property, slavery had come into existence.

Little by little, however, the rights of blacks were taken away, until they could be owned and inherited as property—slavery had come into existence. For a time slavery was permitted in all 13 English colonies, although it was



never widespread in the North. Northern States, from Vermont in 1777, to New Jersey in 1804, abolished slavery. In time, the system existed largely in the South where it continued until the Civil War.

Africans brought to America in the early years represented many different tribes, regions, cultures, and traditions. Some came from advanced civilizations, others from primitive ones. They spoke different languages and dialects and held different beliefs. They were united only in being black, African, and slaves. Once settled in America, however, they created a new culture, blending elements of their native culture with those from America.

African Americans have made significant contributions to the development of American culture. African American culture is a combination of many influences, but it is primarily based upon African traditions. One of the best examples is in religion. Most slaves adopted Christianity but they brought something new to its practices. The shouting and call-and-response in black churches today originated in African religious practices.

African Americans were brought to America, but were not allowed to be part of American society. Thus isolated, they continued many African musical traditions in the form of spirituals, the blues, and jazz. Even modern rap music can be traced to African influences.

Other forms of African American art include basket weaving, pottery, jewelry design, and woodworking. Similarities can be found between African and American architecture. Circular buildings with cone-shaped roofs, common in West Africa, have also been located in the South. This building design is now becoming popular throughout the United States for churches, schools and homes.

A strong African legacy has influenced American religion, music, art, and language. This influence has kept Africa alive in America.

Joseph T. Makarewicz

Panama Cuna Indians

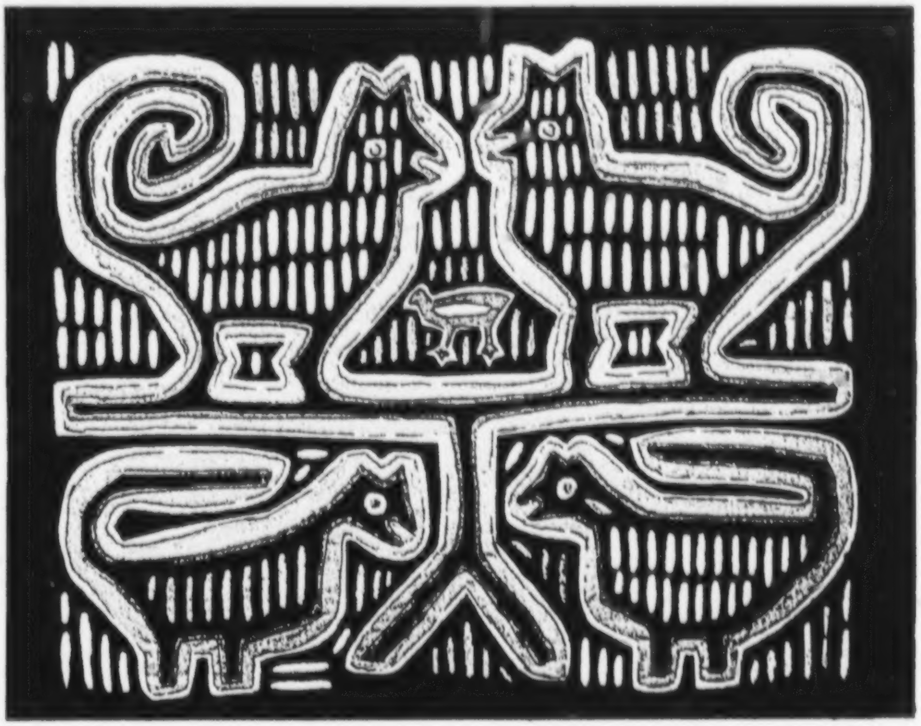
Molas

The Cuna Indians live on the San Blas Islands off the coast of Panama. For over 100 years, Cuna women have decorated their blouses or *molas* in a unique and beautiful way. Images from nature—birds, animals, fish, flowers, plants—or their imagination are simplified into basic brightly colored designs.

The repeated shapes that make mola designs so different than other kinds of fabric art are a result of the unusual technique of reverse appliqué. In normal appliqué, shapes are cut out of fabric and sewn onto a background cloth. In reverse appliqué, layers of fabric are stacked on top of one another and holes are cut out of the top layers to reveal the colors of the fabric underneath. The edges of the cuts are turned under and sewn down to keep them from unraveling.

In Cuna reverse appliqué, the top layer of fabric, which ends up being the background of the finished design, is usually black or another dark color. The bottom layers that are revealed after cutting are brighter colors like yellow, orange, or bright blue, green or red. Sometimes smaller pieces of fabric are appliqued onto the design the usual way, too. The stacked layers of fabric give the finished mola an almost three-dimensional effect.

As with many handcrafts, the traditional way of learning to make molas is by watching and imitating older members of the family. Mothers and grandmothers teach young girls the skill when they are seven or eight years old.



Directions for
Molas

Art Concepts

- Color
- Shape
- Positive and negative space
- Pattern

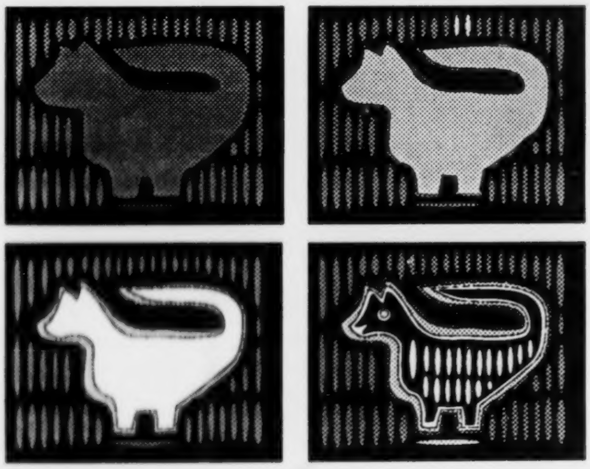
Materials

Traditional method:
Various colors of cotton broadcloth
Needles
Various colors of sewing thread
Sharp, pointed sewing scissors

Simplified method:
Various colors of felt
Bottonhole twist or light crochet thread
Crewel needles
(Glue may be used with very young students)

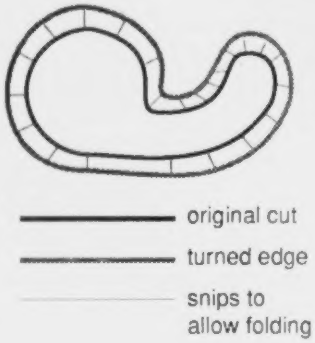
Procedure

Practice the principle of reverse appliqué —removing parts of the upper layers of a stack of colors to reveal the layers underneath— using paper or scratchboard as suggested in the motivational ideas below. Design ideas successfully completed on paper can then be adapted for use with fabric. However, the Cuna Indians work their mola reverse appliqué patterns freehand!



Traditional Method

- **Stack** three or four different colored pieces of cotton fabric on top of one another.
- **Baste** fabric pieces together diagonally and around the edges.
- **Cut** the shape of an imaginary bird or animal into the top layer of fabric. Cut geometric shapes out of the background.
- **Cut** progressively smaller holes in each layer until the bottom layer is visible in some areas (see diagram at left).
- **Turn** cut edges of each layer under 1/4 inch (see diagram at right), trim to create a neat, flat fold.
- **Stitch** turned edges down through all the layers of cloth with a blind hem stitch.
- **Bind** edges.



Simplified method

- **Stack, baste,** and **cut** as in traditional method, except substitute felt for cotton cloth.
- **Stitch** edges of cut felt with buttonhole stitch and heavy thread... or even simpler...
- **Glue** layers together with Elmer's glue.

Motivational Ideas

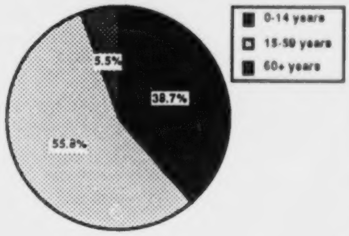
- Prepare a scratchboard of several thick crayon layers of contrasting colors and experiment with scratching through layers to demonstrate idea of reverse applique.
- Practice reverse applique with a stack of colored paper.
- Research mammals, reptiles, and birds of Central America for design inspiration.
- Research the *flowery cloth* style of reverse appliqué done by the Hmong people of Laos. Create flowery cloth out of cloth, paper, or crayon.

More about Panama

Population: 2,400,000.

Population density: 75 people per square mile
49.3% live in cities

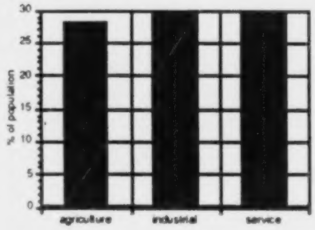
Age distribution



Ethnic groups: Mestizo (70%), West Indian (14%), Caucasian (9%), Indian (6%).

Religions: 93% Roman Catholic; Protestant.

Labor force



Per capita income: $1116.

Life expectancy: Male, 69.2; female, 72.9.

Literacy: 85%. Almost 100% attend primary school.

Area: 29,208 square miles.

Topography: Two mountain ranges run the length of the isthmus. Tropical rain forests cover the Caribbean coast and eastern Panama.

Capital: Panama (655,000)

Other cities: Colon (117,000).

Government: Constitutional democracy.

Industries: Oil refining, international banking.

Chief crops: Bananas, pineapples, cocoa, corn, coconuts, sugar cane, rice, coffee.

Mineral: Copper.

Other resources: Forests, shrimp.

Embassy: 2862 McGill Terrace NW, Washington, D.C. 20008.

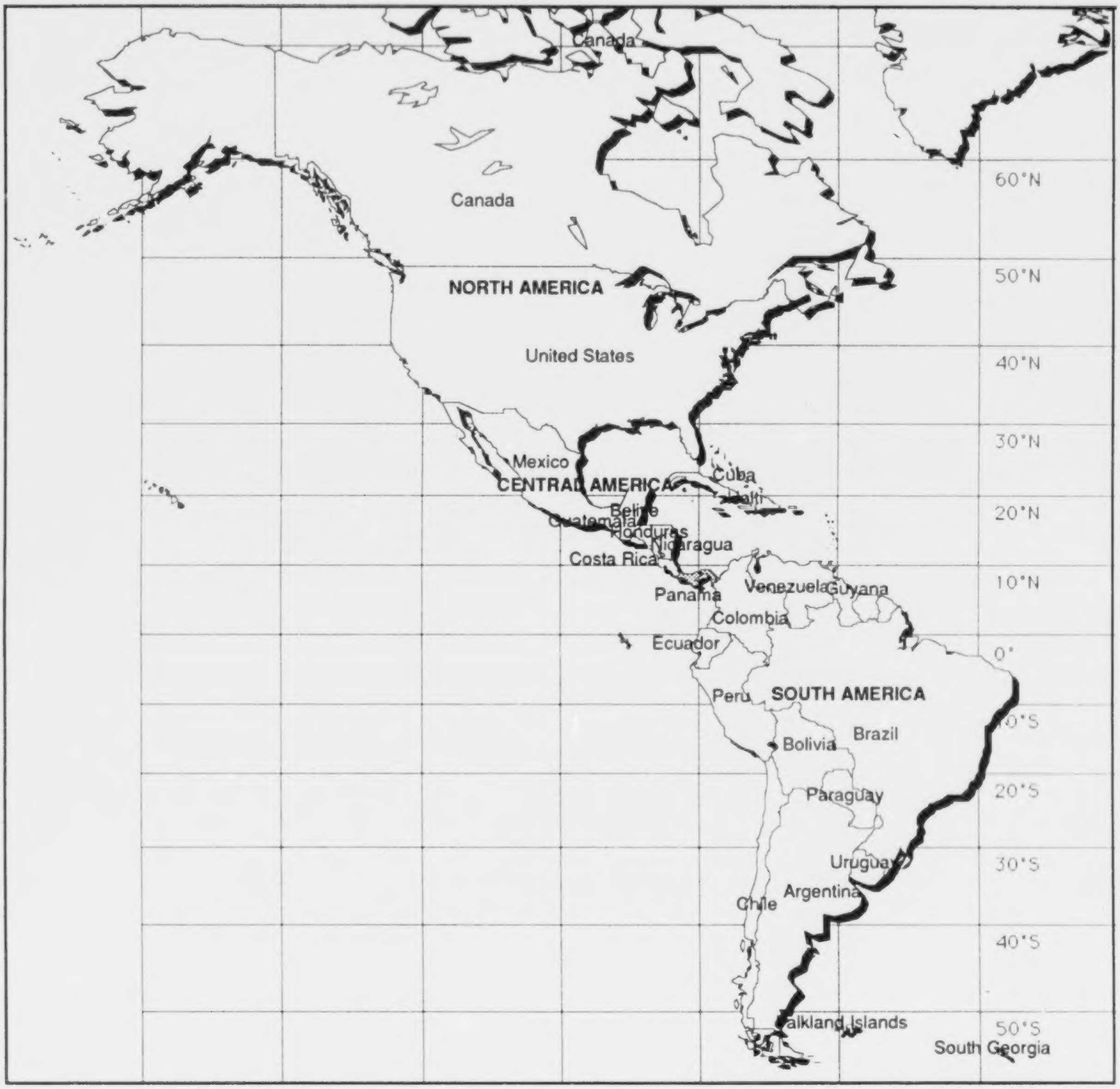
The population of Panama is little over 2.4 million, making it the smallest in Latin America. Mestizos, people of mixed European and Indian blood, comprise about 70% of the population. Fourteen percent are black (West Indian), 9% are white, and remaining are of mixed heritage.

Spanish is the official language of Panama, however, a large percentage speak English.

Panama is a rugged, mountainous country on the narrow strip of land (isthmus) connecting South and Central America. Approximately 24% of the land is used for agricultural purposes, and about 75% is covered by forests. Except in the higher elevations, the climate is tropical and humid, with a year-round temperature of 80 degrees.

The history of Panama has been greatly affected by its strategic location on the narrowest stretch of land between the Atlantic and the Pacific Oceans. Columbus claimed the area for Spain in 1502. In the 16th and 17th centuries, Panama served as the route for shipping Incan treasures to Spain. In 1821, Spanish rule was overthrown, and Panama became a province of Colombia. During the 1880s, France attempted to build a canal across the narrow isthmus, but yellow fever claimed 20,000 workers' lives, and the canal rights were sold to the United States. On November 3, 1903, Panama declared its independence from Colombia, and the United States sent troops to support the new government. Construction of the Panama Canal began in 1907 under United States direction, and the canal was completed 7 years later.

The operation of the Panama Canal dominates the country's economy. Panama is virtually self-sufficient in food. Important crops include bananas, rice, coffee, corn, sugarcane, and shrimp. Other chief industries include food processing, metal production, construction materials, petroleum products, clothing, and furniture. Nearly 40% of all employment is



related to agriculture. Over 25% of the work-force is female.

Kidney beans, rice, plantain (a banana-like vegetable), and corn are the staples of the Panamanian diet, while fish, beef, chicken, and pork are eaten less often. Omelets and tortillas are popular national foods. Tropical fruit is a Panamanian favorite. Spanish, Latin American, and Oriental foods are also very popular.

Primary education is compulsory and free between the ages of 7 and 15. There are good secondary schools, and a national university which was established in 1935. There is also a Catholic University and other church-owned schools. The literacy rate is 85%, one of the highest in Latin America. However, the rural people are still traditional and have a low rate of literacy.

Joseph T. Makarewicz

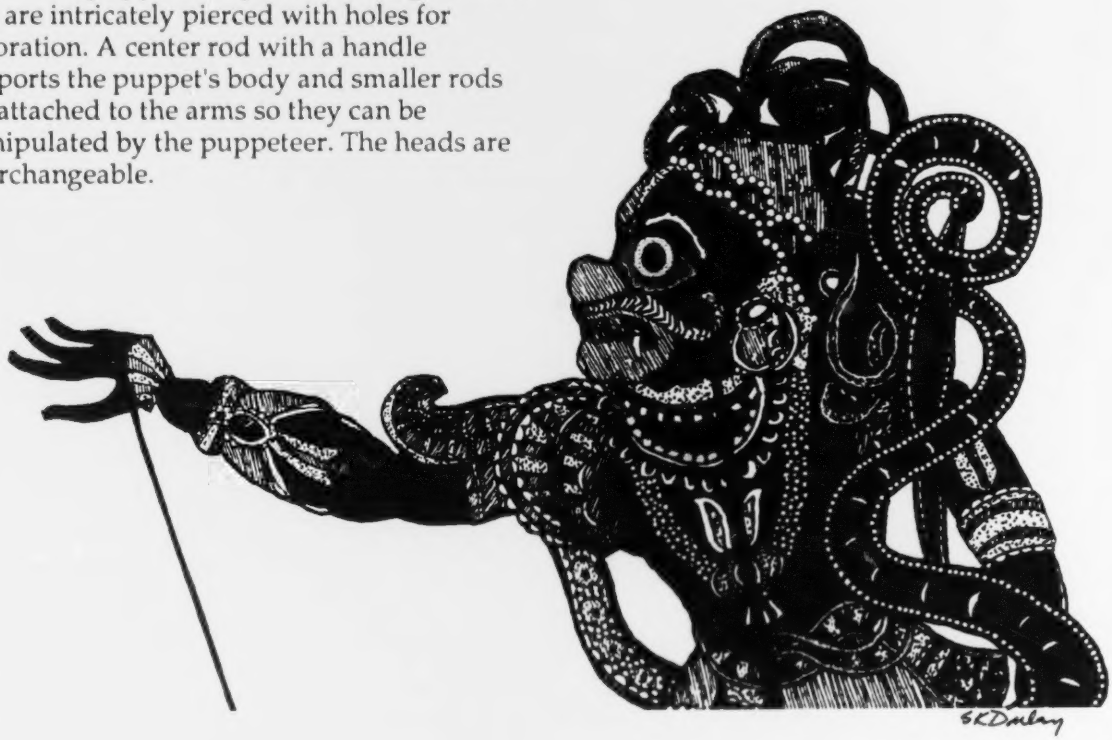
India

Shadow puppets

In India the art of puppetry is much older than live drama. In ancient times, a theater of human actors was unthinkable because people believed a person who pretended to be someone else would die. So puppets developed to take the place of human actors. From this ancient start, puppetry has gained an important place in Indian culture. It has taken many forms in different areas of the country.

One of the most interesting types of puppets in southern India are the four- or five-foot shadow puppets. The puppets' bodies, arms, and legs are cut separately out of thin, smooth leather so they can be jointed and moveable. Because of the Hindu belief that animals are sacred, leather used in the puppets must be from an animal that died a natural, nonviolent death. The puppets are painted in bright colors and are intricately pierced with holes for decoration. A center rod with a handle supports the puppet's body and smaller rods are attached to the arms so they can be manipulated by the puppeteer. The heads are interchangeable.

The audience at a play never sees the puppets themselves, but only their shadows, which are projected by the light of an oil lamp on to a stretched white cloth . During a performance, which lasts all night, the puppeteer emphasizes the action by ringing bells, dancing and stamping on a board under his feet. A single play can continue every night for months becoming part of the village's life—the audience coming and going between their daily activities. People do not miss anything when they leave, because everyone knows by heart the stories of animal gods, heroes, and villains from the two great Sanskrit epics, Mahabharata and Ramayana, on which the plays are based.

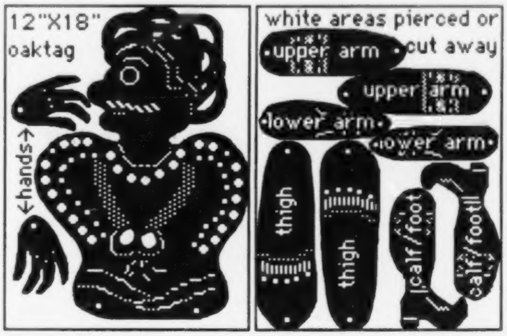


Directions for
Shadow puppets

Art Concepts
- Shape
- Color
- Texture
- Contrast
- Pattern

Materials
Two sheets 12" X 18" oaktag
Scissors
Paper punches of various sizes and shapes
Felt-tip markers
Cooking oil
Brass fasteners
Wood dowels or corrugated cardboard strips
Screen: white sheet, 2-1" X 2" X 6' boards, rope.

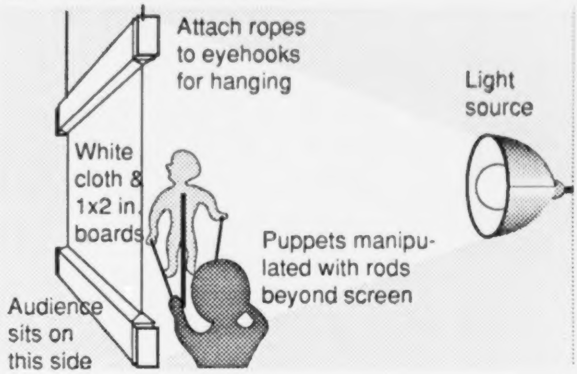
Making the puppets:



- **Draw** character's head, trunk, arms, and legs (head traditionally in profile, body in frontal view) on oaktag.
- **Cut** out each part with scissors or Exacto® knife; pierce details with knife or paper punches.
- **Color** both sides with markers.
- **Rub** with oil to make translucent.
- **Join** parts with brass fasteners.
- **Attach** wooden sticks or corrogated cardboard strips to body and arms.

Performing the play
Simple story outline helps students plan a play:
- The protagonist has a goal to accomplish (to find treasure, win someone's favor, commit a crime...).
- An antagonist appears and tries in some way to prevent the protagonist from accomplishing his goal.
- The story evolves as the protagonist tries to solve the problem presented by the antagonist (NOTE that the protagonist is not always the "good guy"!).
- Beyond planning the basic plot, do not write a script—allow students to improvise. The play will be far more lively and the students much less nervous!

The Shadow Screen


Attach ropes to eyehooks for hanging
Light source
White cloth & 1x2 in. boards
Puppets manipulated with rods beyond screen
Audience sits on this side

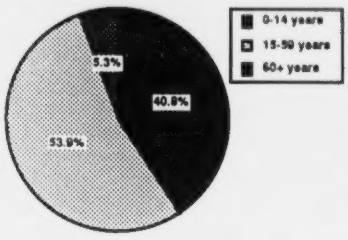
Motivational ideas
- Discuss the scary shadows that appear on bedroom walls at night: What did they look like? What was the real cause of the shadows?
- Practice making handshadows with the shadow screen set-up illustrated above.

More about India

Population: 850,000,000.

Population density: 606 people per square mile
21.5% live in cities

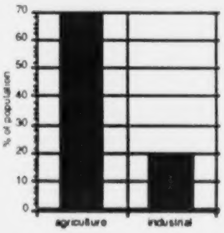
Age distribution



Ethnic groups: Indo-Aryan groups (72%), Dravidians (25%), Mongoloids (3%).

Religions: 80% Hindu, 10% Moslem, 3% Christian, 2% Sikh.

Labor force



Per capita income: $150

Life expectancy: Male, 52; female, 50.

Literacy: 36%.

Area: 1,266,595 square miles.

Topography: Himalaya Mountains across northern border. Below is the wide, fertile Ganges Plain (world's most densely populated area). Below that is the Deccan Peninsula. Close to one quarter of the area is forested.

Capital: New Delhi (10 mln.)

Other cities: Calcutta (9.1 mln.)., Bombay (8.2 mln.), Delhi (5.2 mln.), Madras (4.3 mln.), Bangalore (2.9 mln.), Hyderabad (1.5 mln.), Ahmedabad (2.5 mln.), Kanpur (1.7 mln.), Pune (1.7 mln.), Nagpur (1.3 mln.).

Government: Federal Republic.

Industries: Textiles, steel, processed foods, cement, machinery, chemicals, fertilizers, consumer appliances, autos.

Chief crops: Rice, grains, coffee, sugar cane, spices, tea, cashews, cotton, coffee, tobacco, jute, linseed.

Mineral: Chromium, coal, iron, manganese, mica salt, bauxite, gypsum, oil, natural gas.

Other resources: Rubber, timber.

Embassy: 2107 Massachusetts Ave. NW, Washington, D.C. 20008.

India is the seventh largest country in the world in area, roughly one-third of the size of the United States. Approximately half of the country is farm land and one-quarter is forested. The three basic seasons are March-May (hot, summer), June-September (rainy), and October-February (cool, winter).

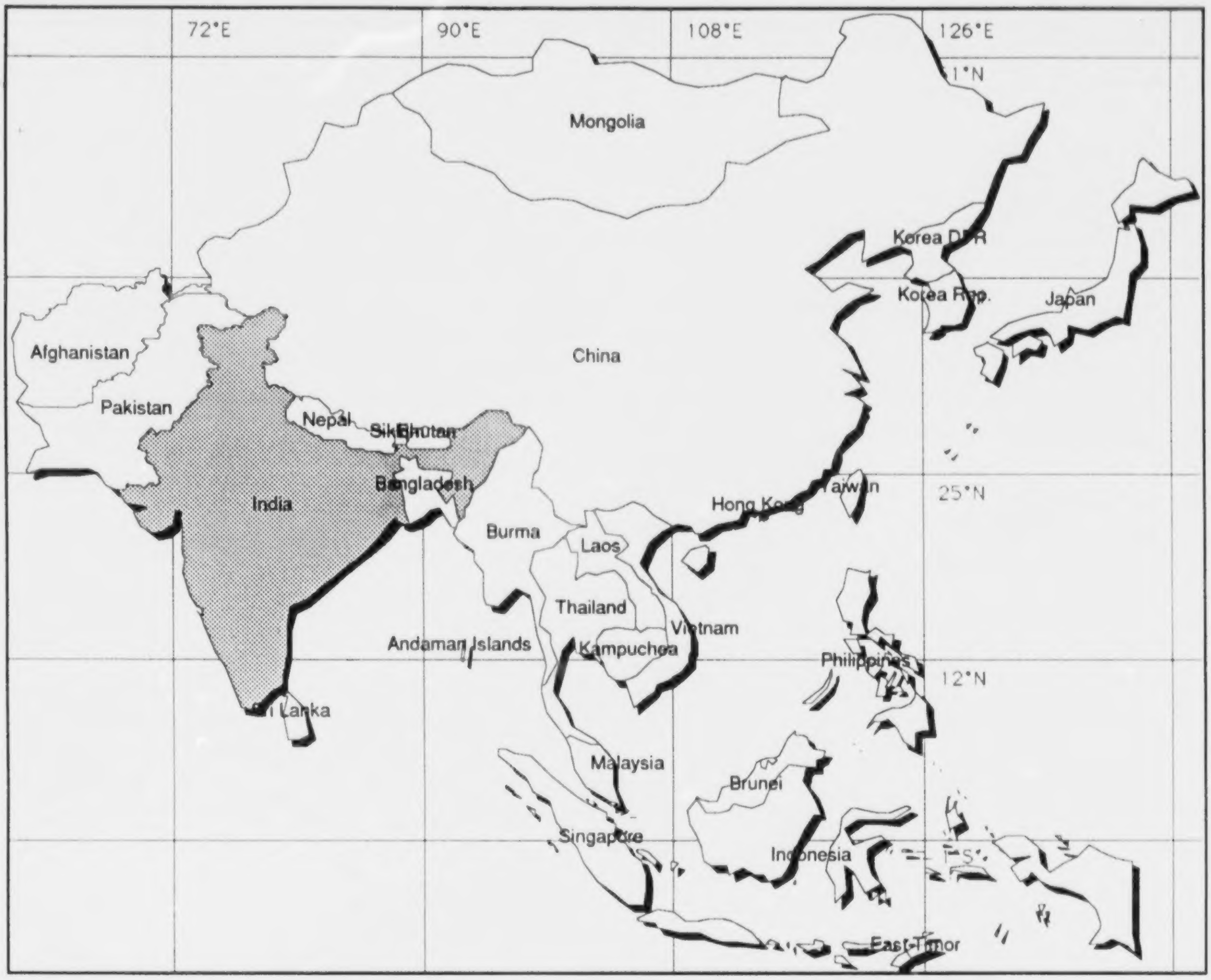
The population of India is approximately 850 million. The capital, New Delhi, has a population of 10 million. India is one of the most ethnically diverse countries of the world. Religion and language, however, separate the people more than race or ethnic group does.

More than 1600 languages and dialects are spoken in India and there are 15 official languages. Hindi, spoken by 30% of the people, is the national language. English is spoken widely in government and business. Hindustani is spoken widely throughout northern India.

Over 80% of the people are of the Hindu religion and about 10% are Muslim. A very small percentage are Christians or belong to other sects.

The Indus Valley civilization dates back over 5,000 years. About 500 B.C. the classical Indian Society emerged. Portuguese and Dutch traders came in the 18th century followed by the English who assumed political control. In 1947, Britain granted independence to India, but due to the politics of the Muslim League the country was separated into a secular India and Muslim Pakistan.

The Indian economy is mainly agricultural. It is rich in natural resources and manpower. Important crops include rice, grains, oilseeds, cotton, jute, sugar, tobacco, tea, and coffee.



India also has deposits of coal, iron ore, manganese, bauxite, natural gas, diamonds, and crude oil. Other important industries include textiles, food processing, steel, machinery, transportation equipment, cement, and jute processing.

The Indian people are religious, family oriented, philosophical, and believe strongly in simple material comforts and rich spiritual accomplishments. Physical purity and spiritual refinement are highly valued.

Women in India wear sarees—traditional, long, and colorful dresses. Both single and married women may wear a bindi, or red dot, on their foreheads. Traditionally the bindi was a sign of good posture, femininity, and gracefulness, but in modern times it has mostly become an optional beauty aid, the color of the bindi often matching the wearer's saree.

There are over 500,000 Asian Indians in the United States, the majority coming after the liberalization of immigration laws in 1965. Large numbers of Indians are found in such professions as engineering, law, and medicine.

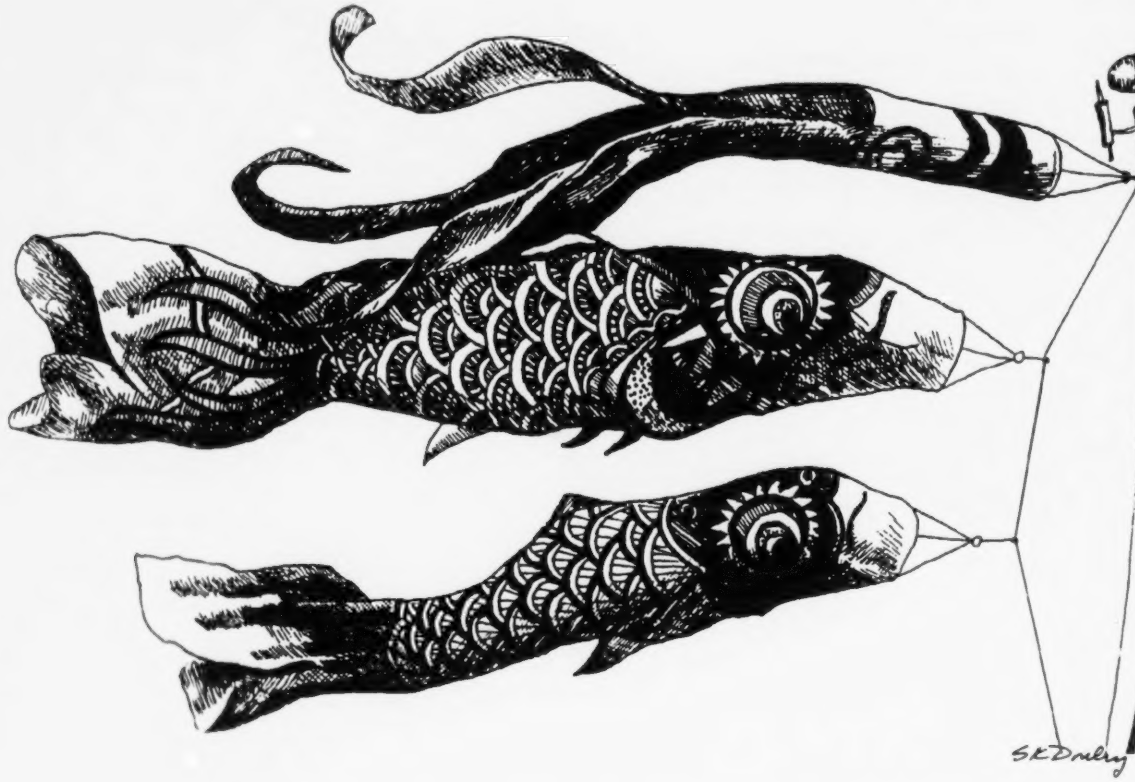
Joseph T. Makarewicz

Japan

"Koi-Nobori" carp banners

On May 5 every year, the Japanese celebrate "Kodomono-no-hi" or "Children's Day." The custom of flying carp pennants is left over from the days when this festival was known as "Boy's Festival." The carp, commonly known as the goldfish, was admired for its determination and strength to fight its way upstream—qualities parents hoped their sons would cultivate. Families used to fly one of these colorful carp pennants for every son, but nowadays pennants fly from everyone's house on May 5. The carp "swim" as they catch the breeze, like an airport wind sock. In rural areas of Japan, hand-painted cotton carp can still be found, but in the cities commercially made cotton or nylon pennants are the only ones available. The traditional paper variety have almost completely disappeared.

Japan is a small island nation that depends on the ocean rather than on vast farms for its livelihood. So fish, in general, have found their way into much of the country's art and folk crafts—woodcuts, paintings, ceramics, and fabric design. The breeding of carp has even become an art form in its own right in Japan. Many families have pools in their gardens to breed goldfish—small members of the carp family—in many sizes and colors and with fancy fins and tails.



Directions for
Carp banners

Art Concepts

- Color (Use this project as an exercise in color-mixing)
- Texture
- Pattern

Materials

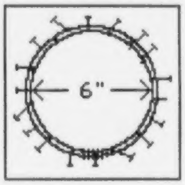
Reed or plastic lids from 2# coffee cans
White butcher paper (36" width)
Pencils
Watercolor paints, brushes, water
Scissors
Crepe paper, construction paper scraps, other textural materials
String or nylon fishing line

Procedure

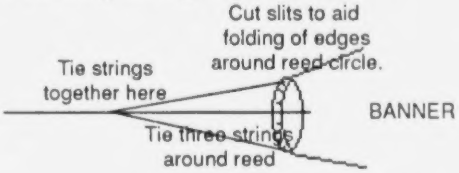
- **Fold** a 40-inch length of butcher paper in half lengthwise.
- **Crinkle** the paper to make it soft and flexible.
- **Paint design** with watercolor on one side, making certain that mouth of carp measures 9 1/2 inches—design should touch all four sides of paper to be most effective.
- **Cut out** both sides of fish.
- **Paint other side** of fish.
- **Add** crepe paper streamers and cut, folded, or curled construction paper scraps to add texture.
- **Glue** around all edges except mouth and tail.
- **Fold and glue** edges of mouth around rim of plastic lid or reed (see directions below for making reed circles).
- **Attach** two 24-inch pieces of string or nylon fish line to mouth as shown in drawing below.

Making reed circles

Pin dampened reed into circle shape onto cardboard background. After reed dries glue ends together and lash with thread.



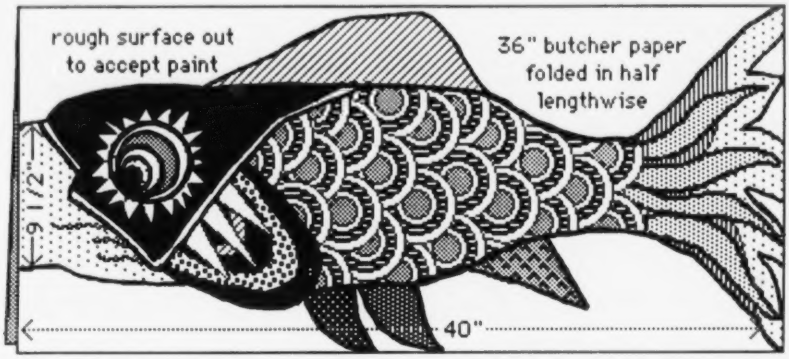
Attaching strings to mouth


Cut slits to aid folding of edges around reed circle.
Tie strings together here
BANNER
Tie three strings around reed

NOW—**Hang banners outside or fly as kites to catch the wind!**

Motivational ideas

- Show photographs of fish from nature magazines or *National Geographic*.
- Observe goldfish (small members of the carp family) in a fishbowl, pond or aquarium.
- Fly commercial oriental kites or pennants.

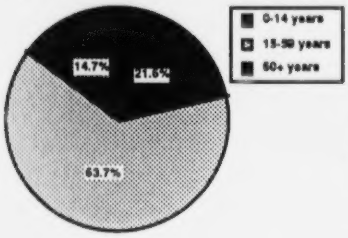

rough surface out to accept paint
36" butcher paper folded in half lengthwise
9 1/2"
40"

More about Japan

Population: 123,700,000.

Population density: 840 people per square mile 76.2% live in cities.

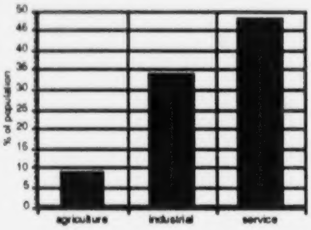
Age distribution



Ethnic groups: Japanese (99.4%), Korean (0.5%).

Religions: Buddhism, Shintoism shared by large majority.

Labor force



Per capita income: $10,266.

Life expectancy: Male, 73.0; female, 78.0.

Literacy: 99%. Most go to school 12 yrs.

Area: 145,000 square miles.

Topography: Japan consists of four main islands: Honshu ("mainland"), Hokkaido, Kyushu and Shikoku. The deeply indented coast measures 16,654 miles.

Capital: Tokyo (8.4 mln.)

Other cities: Osaka (2.6 mln.), Yokohama (2.9 mln.), Nagoya (2.1 mln.), Kyoto (1.4 mln.), Kobe (1.4 mln.), Sapporo (1.5 mln.), Kitakyushu (1 mln.), Kawasaki (1 mln.).

Government: Constitutional democracy.

Industries: Electrical and electronic equipment, autos, machinery, chemicals.

Chief crops: Rice, grains, vegetables, fruits.

Mineral: Negligible.

Embassy: 2520 Massachusetts Ave. NW, Washington, D.C. 20008.

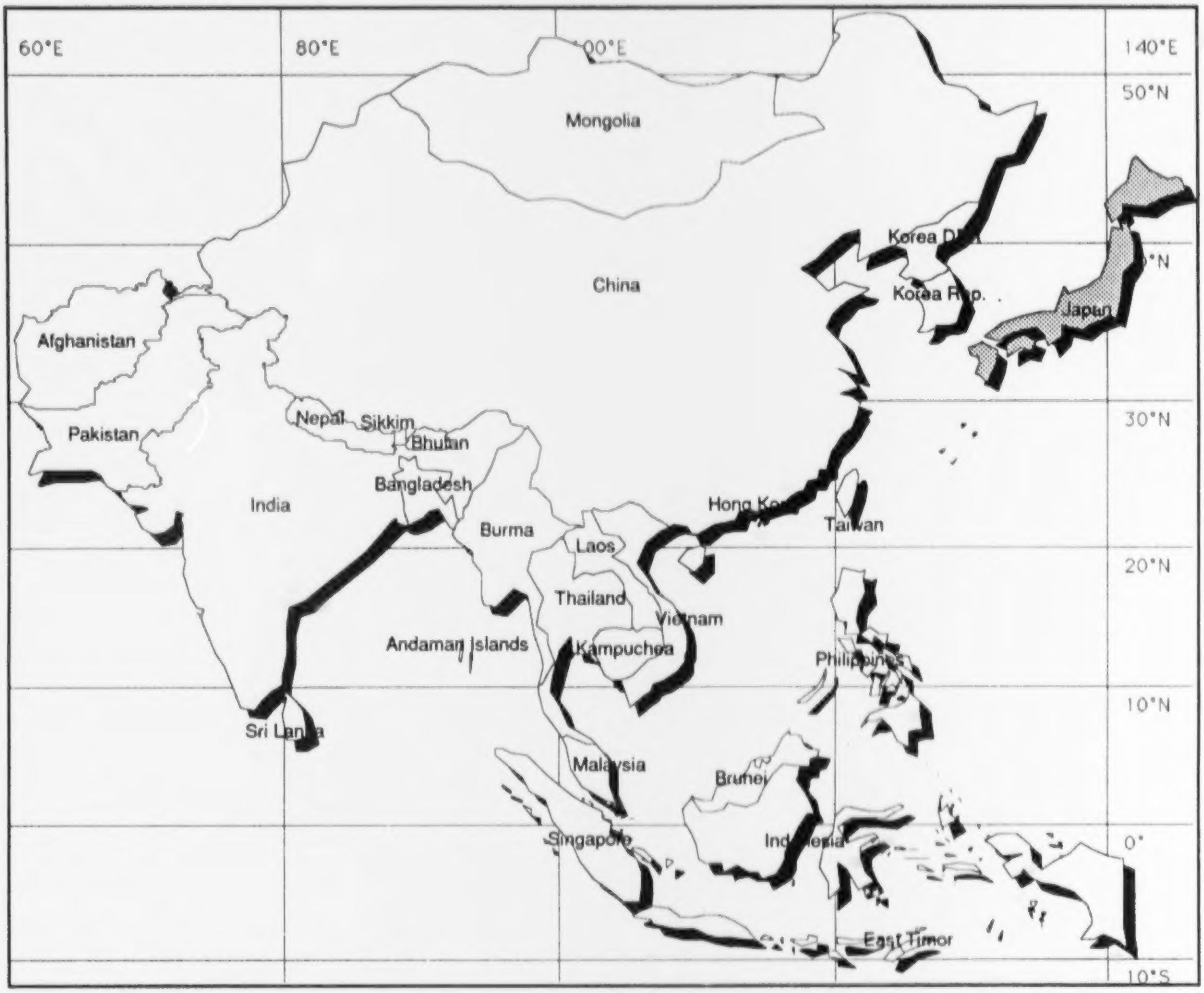
Japan consists of four main islands and has 145,000 square miles of land area, somewhat smaller than the state of Montana. Seasonal changes are about the same as those in the United States. The climate is temperate with warm, humid summers and relatively mild winters. The months of June and July are the rainy season and September is the time of greatest typhoon activity. The islands are lush and green throughout much of the year.

The country is known historically as the Land of the Rising Sun, as symbolized in the flag. Founded some 2000 years ago, Japan's line of emperors has, according to tradition, continued to the present. From the 12th century until the late 19th century, however, feudal lords or shoguns held political control. Beginning at the end of the late 19th century Japan was involved in a series of wars that brought it a large empire in Asia and enhanced its world influence. After its defeat in World War II the great Empire underwent a drastic change which brought it prosperity and a democratic form of government.

The government is now a constitutional monarchy. The emperor is head of state but has no governing power. Legislative power is vested in the Diet, consisting of a House of Representatives and the House of Councillors.

Japan is one of the most productive industrial nations in the world. However, it is not well-endowed with natural resources, and more than 65% of the land is forested. Because of this, the little land that is suitable for agriculture is intensely farmed, and approximately 30% of Japan's food must be imported. Major agricultural products include rice, sugar, vegetables, and fruits. Japan is the world's leading producer of fish and fourth in the production of eggs.

Japan has a very high literacy rate of 99% and reading is a popular leisure activity. University



entrance exams are difficult, and competition among students is strong. There are waiting lists of up to six years at major universities.

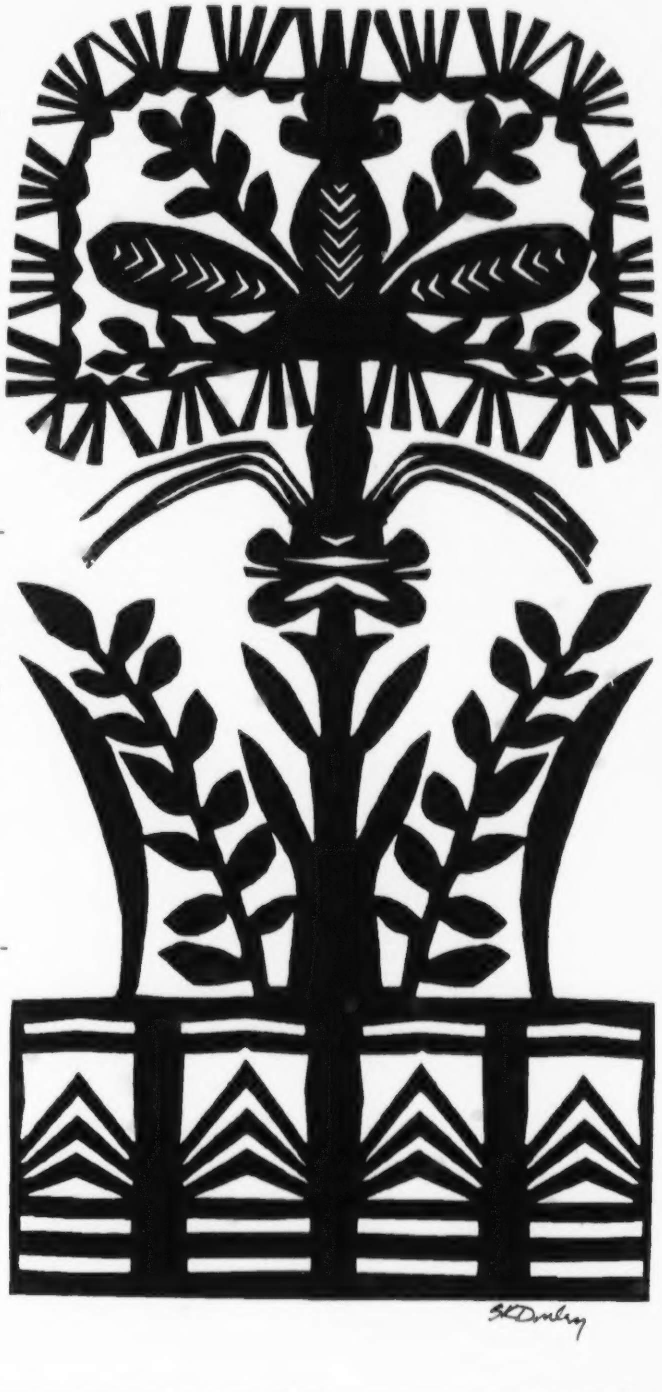
A bow is the traditional greeting in Japan. Upon meeting, Japanese will often bow to each other. Guests should try to bow as low and as long as the other person is bowing, but not lower. This signifies humility.

Practicality, hard work, and devotion to economic progress characterize the Japanese. Society is group-oriented and people identify strongly with their group. Loyalty to the group and one's superiors is essential and takes precedence over personal feelings.

The population of Japan is over 123.7 million with Tokyo, the capital, having 8.4 million inhabitants. Its population is homogeneous, with only a small number of Koreans, Chinese, and others.

Joseph T. Makarewicz

Poland "Wycinanki" paper cuts



Every spring before Easter, Polish farm families of the early 1800s would decorate newly whitewashed walls of their homes with "wycinanki" cut from brightly colored paper with the only scissors available to them—sheep shears! Although men now create wycinanki, they were originally cut by women who gathered together to enjoy each other's company as they worked.

Wycinanki are cut from folded paper, creating lacy, symmetrical designs. The method of folding and the number of colors used vary with the region. North of Warsaw two methods of folding developed using a single color of paper: (1) "Leluja" designs are cut from a piece of paper folded once lengthwise and usually feature a tree in the center (pictured), (2) "Gwiazdy" designs are cut from a circular piece of paper folded four to six times to make patterns that repeat eight, sixteen, or even thirty-two times! Folk artists from west of Warsaw cut a basic design and then cut different-colored smaller shapes to glue in layers on the main design.

Wycinanki designs are cut freehand with no preliminary sketching, incorporating subjects from the Polish countryside: trees, flowers, birds (especially roosters), stars, people, and religious symbols. Nowadays wycinanki are framed and sold—few find their way to farmhouse walls!

Directions for
"Wycinanki" paper cuts

Art Concepts

- Shape
- Pattern
- Positive and negative space
- Color (for layered cuts)

Materials

Thin, strong, easily folded paper (origami or *Artcraft* paper work well)
Sharp, pointed scissors

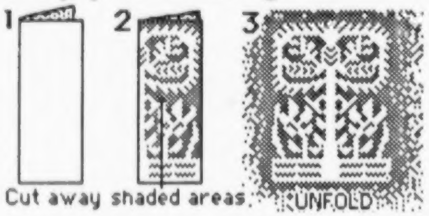
Procedure

For best results at first, work without a preliminary drawing or a preconceived idea of the final design. Just start cutting imaginary plant- and animal-like shapes and learn from trial and error! Later a more conscious effort can be made to include specific symbols. The methods shown below mainly differ in the way the paper is folded before cutting.

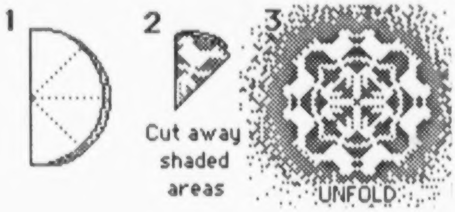
Three types of wycinanki

Two kinds of *Kurpie* single sheet designs from north of Warsaw:

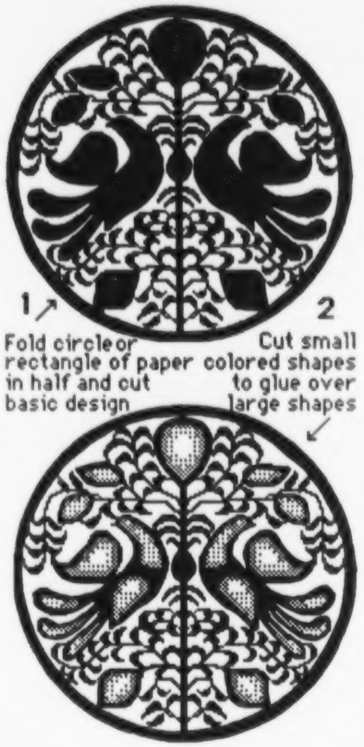
- *Leluja* designs are cut from a rectangular sheet of paper folded lengthwise.



- *Gwiazdy* designs are cut from a circular sheet of paper folded in half 3 or 4 times (creating 8 or 16 sections).

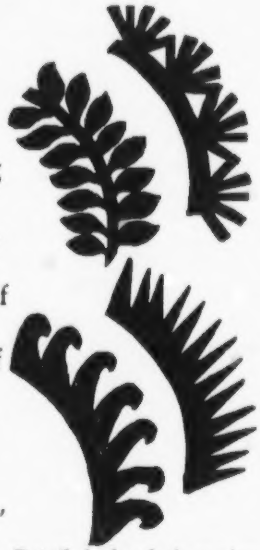


- *Lowicz* layered designs from west of Warsaw:


1 ↗
Fold circle or rectangle of paper in half and cut basic design
2
Cut small colored shapes to glue over large shapes ↙

Motivational Ideas

- Demonstration of folding and cutting process evokes much enthusiasm
- Show examples, if possible, and discuss the use of everyday objects, plants, and animals as sources of inspiration for original craftspeople. Ask: "How could we use our everyday lives as a source of ideas for our wycinanki?"



Detailed edge designs give wycinanki their lacy look. Above are some traditional edge patterns to start you thinking of your own design.

Artist profile

Stephanie Matula

Many people have a special activity—a sport, or a game, or an art activity—that they enjoy doing when they have free time to do anything that they want. For Stephanie Matula of Brighton Heights in Pittsburgh, a favorite hobby is wycinanki (pronounced *vee-chee-non-kee*), which is the art of paper cutting. This art form is part of Mrs. Matula's Polish heritage. She taught herself the craft when she retired from her job as an accountant in 1982.

"Most young people have had some experience with wycinanki," says Mrs. Matula, "They probably tried folding paper and cutting pieces along the fold to open and reveal a snowflake design." But a close look at some of the paper cuts that Mrs. Matula completed and mounted on poster board reveals how detailed and beautiful these designs can be. Using fine manicure scissors and a razor-tipped knife (Exacto® knife), she developed her skill to create more and more intricate designs—scenes with animals such as roosters, birds, and peacocks, as well as a variety of flowers and trees. She often creates separate paper-cuts of different colors and then layers one over the other creating finished designs of multiple colors.

Mrs. Matula enjoys giving her finished paper-cuts to charities to sell and displaying her work at art shows, such as the Golden Age Hobby Show. She also enjoys giving wycinanki demonstrations and workshops at festivals such as the Pittsburgh Folk Festival.

Mrs. Matula admits, "My finished designs give me a great deal of satisfaction, but even better is the good feeling I get from sharing part of my Polish heritage with others."

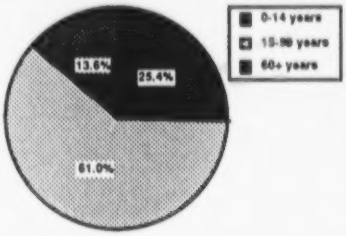
Nancy Pistone

More about Poland

Population (1985): 37,160,000.

Population density: 308 people per square mile
59.5% live in cities

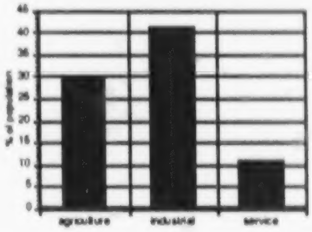
Age distribution



Ethnic groups: Polish (98%), Germans, Ukrainians, Byelorussians.

Religions: 95% Roman Catholic.

Labor force



Per capita income: $2750.

Life expectancy: Male, 67.2; female, 75.2.

Literacy: 98%. 8 years compulsory education.

Capital: Warsaw (1.6 mln.)

Industries: Shipbuilding, chemicals, metals, autos, food processing.

Chief crops: Grains, potatoes, sugar beets, tobacco, flax.

Mineral: Coal, copper, zinc, silver, sulphur, natural gas.

Poland came into existence as a political entity in the middle of the 10th century. Because there were no natural boundaries to separate the Polish state from its neighbors, Poland often mediated between two empires and two cultures. In its early centuries Poland had to repel Mongol invasions from the east and incessant border raids of Germanic knights from the west. This has also put Poland in the middle of confrontations between the religious faiths of Christianity and Islam.

In the 18th centur, Poland was partitioned three times by powerful neighbors, Prussia,

Russia and Austria. The Treaty of Versailles after World War I created an independent Poland from the defeated powers. Poland's present size of approximately 120,400 square miles was determined by Great Britain, the United States, and the Soviet Union shortly before the end of World War II.

Americans of Polish ancestry number over 8.2 million according to the 1980 Census, making them one of the largest ethnic groups in the United States today. The earliest Polish immigrants are recorded as living in colonial Jamestown. However, the major influx of Poles into the United States began in 1870 and ended in 1913. Exact figures are hard to come by since from 1899 to 1919, Poland was not considered to exist as a country by the U.S. Immigration Bureau. Many Poles who did not identify themselves as such to authorities were counted as Prussians, Austrians, or Russians.

About two million Poles arrived in America in search of "bread and freedom" during this period. Most were peasants suffering the effects of widespread economic depression and the oppression of three foreign nations.

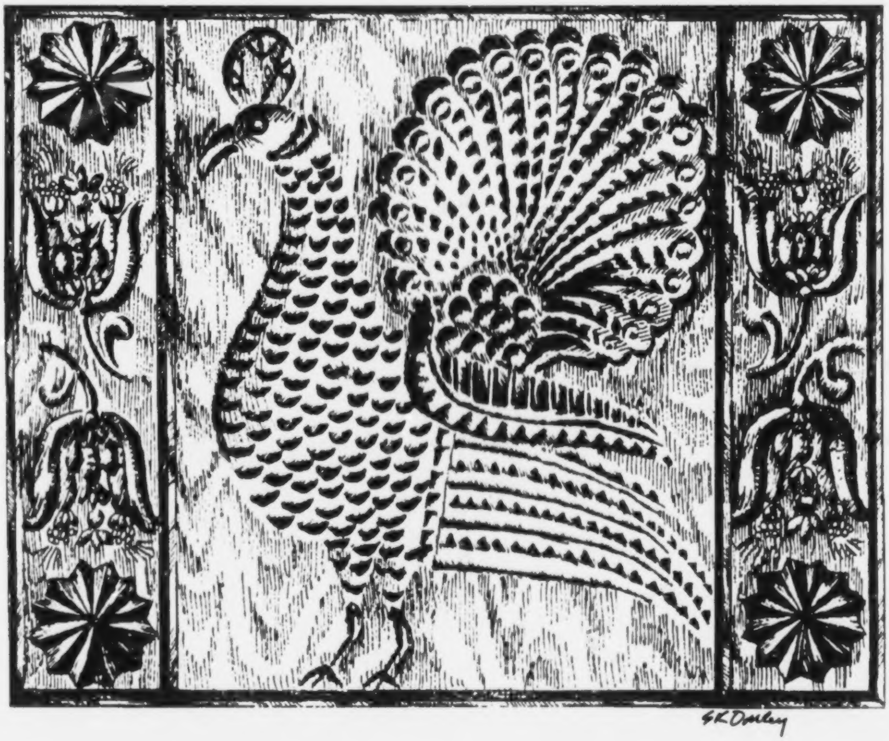
As early as 1869 Poles were recruited for the anthracite mines and steel centers of western Pennsylvania. Others were drawn to other industrial centers in the northeast and midwest, especially Buffalo, Cleveland, Milwaukee and Chicago. The menial and physically demanding jobs taken by most Poles in this century reflected the immigrants' lack of skills in non-agricultural jobs. By 1909, of the 48,000 male Polish workers surveyed by the U.S. Immigration Commission, 18% were in the cotton-goods industry, 16% in iron and steel, 15% in coal mining, and 14% in meatpacking. The Poles who came after World War II, came in smaller numbers, but were generally better educated and assimilated more easily into the mainstream of American life.

Joseph T. Makarewicz

In old Russia, the most important folk craft was woodcarving. Household utensils, sleighs, and even houses were intricately carved, but the real outlet for creativity in woodcarving was the gingerbread mold. In rural districts especially, the making of gingerbread was an institution. No celebration, private or public was complete without them. Gingerbread animals were given as presents to children; gingerbreads inscribed "I love you" were made as gifts to young ladies. Gingerbread was even made into wedding cakes and the Czar's official double-crested eagle.

Every home had a collection of carved wooden gingerbread molds and stamps in favorite subjects that changed little over the centuries or even from village to village: flowers, real and mythical birds and animals, places and even whole towns.

Common people often used chip-carving to create gingerbread molds because it required only a knife to create even the most intricate designs. A design is first blocked out in geometric shapes, which are then divided into sloping triangular areas. Chip-carving was popular all over the world because of its simplicity. In Sweden stamps were chip-carved to make cookies for feasts and gift-giving—a tradition almost identical to the Russian gingerbread tradition.



SK Dooley

Directions for
Gingerbread molds

Art concepts

- Texture
- Shape
- Pattern

Materials

4"–6" wide redwood boards, cut to desired size—ask to choose the boards yourself so you can select boards with the finest grain (otherwise splintering can be a problem—pine should also be avoided for this reason)
X-Acto® knifes with triangular blades
Blank newsprint paper
Carbon paper
Fine sandpaper
Cooking oil for treating finished molds

Procedure

Chip carving is a combination of vertical cuts (stabbing) and slanted cuts (slicing) to remove basically triangular chips of wood. Before designing a cookie mold practice the basic designs shown on the right to get an idea of what is possible.

- **Draw** a geometrical design out of straight- or curved-sided triangles, and lines ("veins") on newsprint. Mark stab cuts carefully on design.
- **Transfer** design to sanded wood with carbon paper (tape drawing to wood to secure while tracing).
- **Stab** the 90° cuts (see diagram) for one basic triangle, then...
- **Slice** 30° cuts toward stab cuts until triangle is completely cut out.
- **Repeat,** stabbing and cutting until design is completely carved.
- **Cut** lines of veins by slicing two long cuts so that they meet in a "V."
- **Oil** finished mold with cooking oil before using. Do not sand as details of carving will be lost.

Simplified procedure

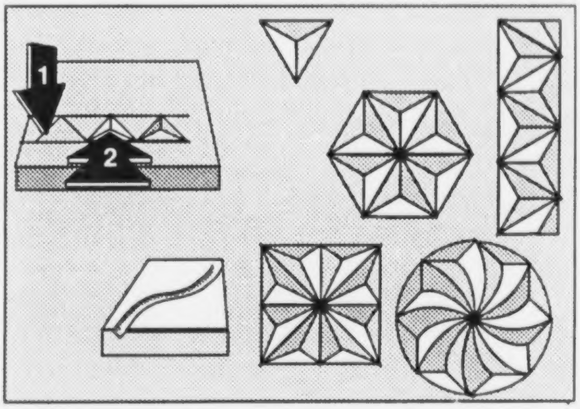
Children too young to use knives safely can make cookie molds out of clay. Leave them unglazed and fire as usual.

Motivational ideas

- Both cookies and cookie molds have been part of holiday gift-giving traditions in many cultures (including St. Nicholas cookies in Holland). Study some of these traditions, then bundle together finished cookie mold, recipe, and cookies baked with them, for holiday giving.
- Using finished molds, bake cookies for a local institution as a service project (anytime, not just holidays!).

Gingerbread Recipe (suitable for cookie molds)
2 c. all-purpose flour   1 c. sugar   1/2 c. soft butter
1/4 tsp. salt   1 egg
1 tsp. soda   1/4 c. dark molasses
1 tsp. ginger   1 tbsp. vinegar

Grease baking sheets lightly. Preheat oven to 375°. Sift flour, measure, resift 4 times with next 3 ingredients. Cream butter until shiny, add sugar gradually and cream well. Beat in egg until fluffy. Stir in molasses, then vinegar. Add flour in 2 portions, mixing until smooth each time. Roll dough into balls, arrange on sheet. Flatten balls with cookie mold. Bake 10-12 minutes. Cool on cookie sheet for 1 minute before removing.



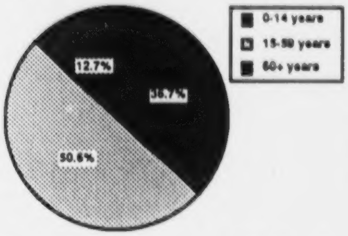
More about Russia

Statistics given for U.S.S.R.

Population (1985): 277,504,000.

Population density: 32 people per square mile 64% live in cities.

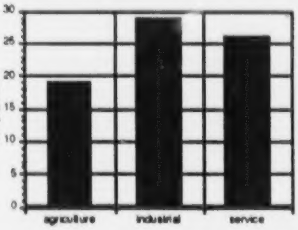
Age distribution



Ethnic groups: Russians (52%), Ukrainians (16%), Uzbeks (5%), Byelorussians (4%), many others.

Religions: Russian Orthodox, Moslems, Protestants, Jews, Buddhists.

Labor force



Per capita income: (1976) $2,600.

Life expectancy: (1982) Male, 62.0; female, 73.0.

Literacy: (1985) 99%. Most go to school 11 years.

Area: 8,649,496 square miles.

Topography: Covering one-sixth of the earth's land area, the USSR contains every type of climate except the distinctly tropical, and has a varied topography.

Capital: Moscow (8,800,000)

Other cities: Leningrad (4.7 mln.), Kiev (2.4 mln.), Tashkent (1.9 mln.), Kharkov (1.5 mln.), Baku (1.6 mln.), Gorky (1.3 mln.), Novosibirsk (1.3 mln.), Minsk (1.4 mln.), Kulbyshev (1.2 mln.), Sverdlovsk (1.2 mln.).

Government: Federal Union controlled by the Communist Party.

Industries: Steel, machinery, machine tools, vehicles, chemicals, cement, textiles, appliances, paper.

Chief crops: Grain, cotton, sugar beets, potatoes, vegetables, sunflowers.

Mineral: Iron, manganese, mercury, potash, antimony, bauxite, cobalt, chromium, copper, coal, gold, lead, molybdenum, nickel, phosphates, silver, tin, tungsten, zinc, oil, potassium salts.

Other resources: Forests (25% of world reserves).

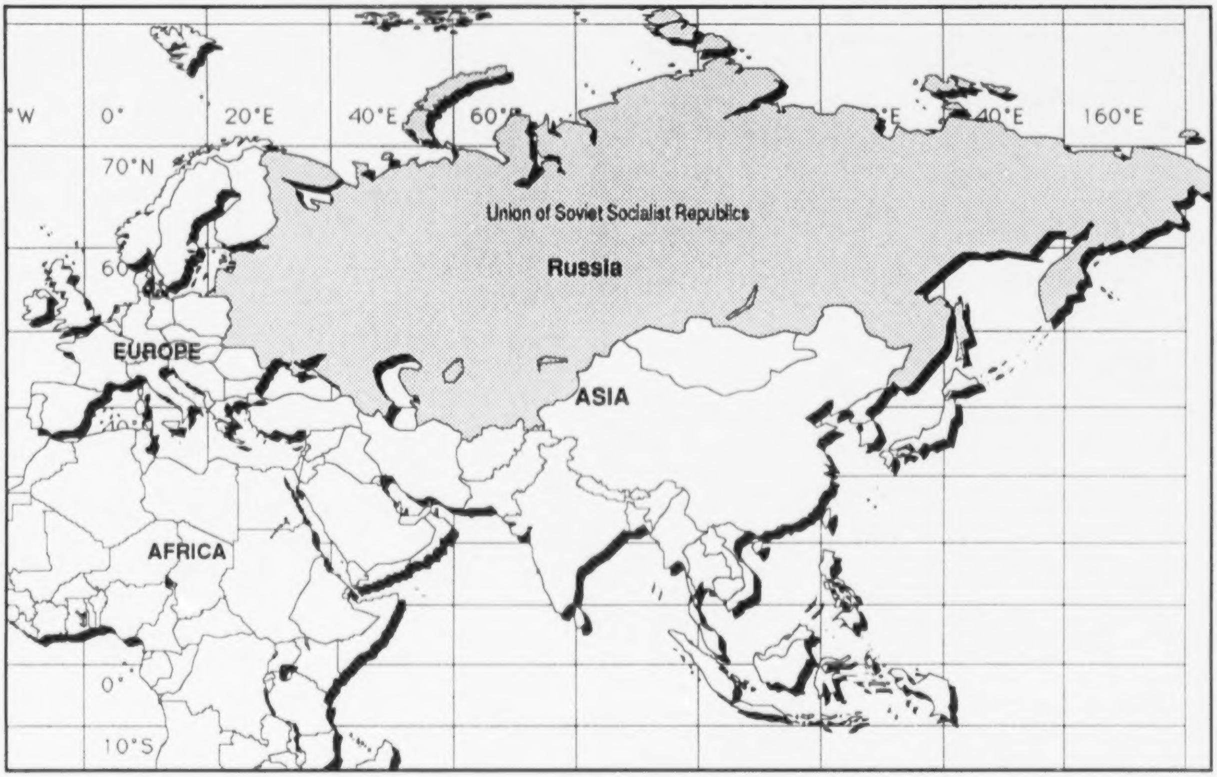
Embassy: 1125 16th Street NW, Washington, D.C. 20036.

Of the various Euro-ethnic groups in America the Russians are the most complex to describe, because "Russian" has been used as a generic term to describe both those who came from the Russian Empire and the Soviet Union. For example a large number of Jews came to America and were classified as Russians because their immigration originated in Russian-controlled territory. It is estimated that of the 1.7 million immigrants that came to America from Russia before 1930, 58% were Jews, 11% Poles, and 8% Germans. Only 17% were actually Russian. Today 2.7 million Americans claim Russian ancestry.

In the 18th century Russian explorers established settlements in Alaska and in California. These settlements were basically forts or stockades established to protect the fur trade and to shelter missionaries sent to convert the local population to Russian Christian Orthodoxy.

Russians began to arrive in larger numbers during the 1880s. Between 1880 and 1914, but especially after 1905, many were impoverished peasants seeking a more prosperous life in the New World. By 1910 there were about 90,000 Russians in the United States.

The second period of migration, from 1920 to 1940, brought about 30,000 Russians who were fleeing the Soviet regime. In the immediate post war period (1945-1955), Russians refugees displaced by Germany in 1914-42 and those



forced to work in Nazi labor camps fled the victorious Russian armies because of their opposition to the regime.

The most recent immigrants from Russia have arrived since 1969, when a change in Soviet policy permitted over 200,000 people to emigrate. Many of these were Jews who went to Israel, but by 1979 24,000 Soviet Jews settled in the United States. Since 1980 Soviet immigration policies have been liberalized again allowing more ethnic Russians to emigrate. These people are already playing an important role in the intellectual life of the Russian-American community.

The settlement patterns of Russians are similar to those of other immigrants from eastern and southern Europe. They settled in mining and urban industrial areas where employment was available. Philadelphia, Pittsburgh, Chicago, Boston, and Cleveland are just a few of the places that have large Russian communities.

Religion play's a central role in the life of Russian-American immigrants, whether they are adherents of Eastern Orthodox faith or one of many sects. Since religion and ethnic identity have traditionally been closely related, the degree of one's Russian identity is often directly proportional to one's religious commitment.

Moscow is the capital of Russia and the Soviet Union. It has a population of over 8,700,000.

Russian is the official language of the Soviet Union. Numerous other languages are spoken. English is also is widely taught and spoken.

The climate in Russia varies from arctic to subtropical.

Joseph T. Makarewicz

Hopi Indians

Kachinas

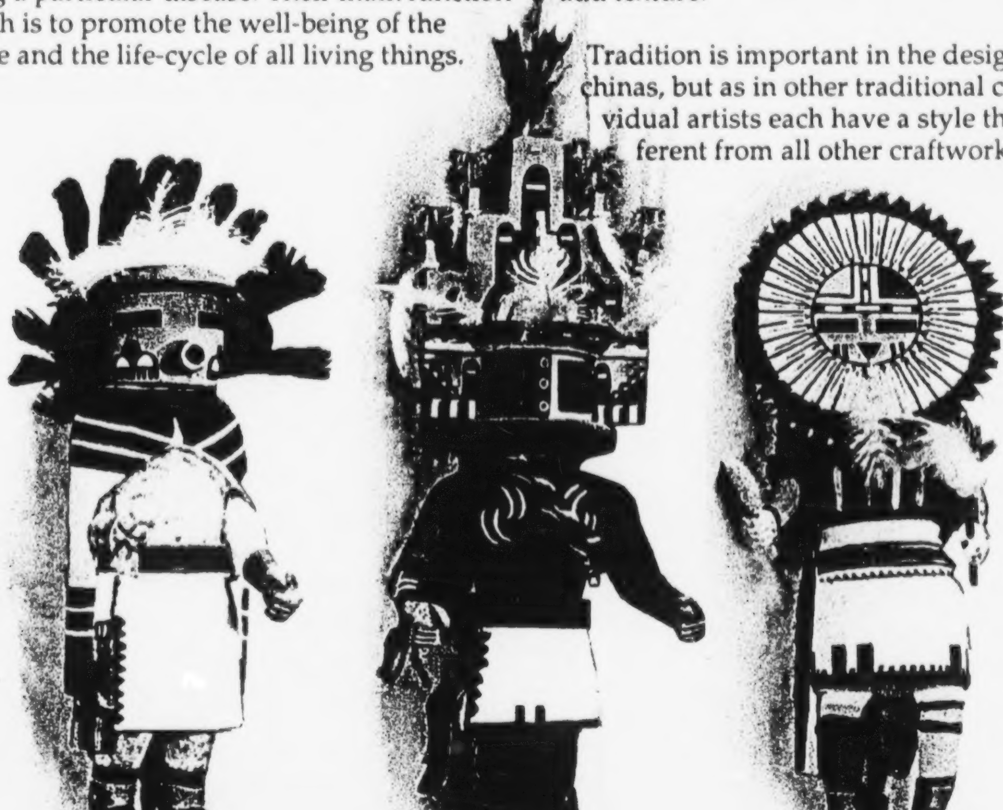
The Hopi Indians live by farming in the desert mesa country of Arizona and New Mexico. Because they only receive 12 inches of rain a year, they seek supernatural help to ensure rain enough for a good harvest.

Kachinas—the symbolic human representations of the spirits of plants, animals, birds, or ancestors—are an important part of the Hopis supernatural world. Kachinas are spirits who pass on the prayers of the Hopis to their gods (similar to the position of saints in the Catholic church). Many of the kachinas, also like saints, have special jobs, like disciplining children or curing a particular disease. Their main function though is to promote the well-being of the people and the life-cycle of all living things.

The word "kachinas" refers to the spirits themselves, to the human dancers who wear masks to impersonate them in ritual ceremonies, and to the painted wood figures made to look like the dancers. During the dances the wooden figures may be given as gifts or blessings.

Hopi men carve the kachina dolls out of cottonwood with a knife and file. Then they are painted with a light coating of white clay (kaolin) or paint to seal the wood. Colors, which can be symbolic, are added with paints to show features and clothing. Feathers, leather, cloth, yarn, and other materials are then attached to add texture.

Tradition is important in the design of kachinas, but as in other traditional crafts, individual artists each have a style that is different from all other craftworkers.



Directions for *Kachinas*

Art Concepts

- Shape
- Texture
- Color symbolism
- Pattern

Materials

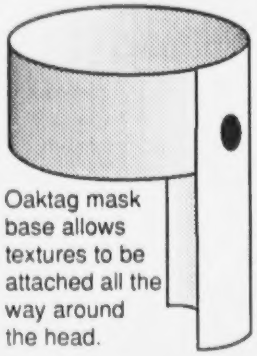
Wood scraps, white glue, X-Acto® knives (for older students) coping saws, wood rasps, sandpaper, tempera or acrylic paints, paper and fabric scraps, found textural materials (feathers, yarn, netting, plastic sheeting, etc).

Procedure

- **Build** the basic shape of the kachina by arranging and gluing wood scraps.
- **Saw, carve,** or **file** as necessary to refine the basic shape of the kachina.
- **Sand** the rough surfaces of the kachina to prepare for painting.
- **Paint** the kachina with colors symbolic of the values the kachina represents. Accent the shapes of the kachina with deocrative painted patterns.
- **Glue** paper, fabric, or found materials on kachina to create textured clothes, head-dresses, or masks.

Alternative procedure

"Kachinas" also refers to the masked dancers who play the part of the spirit kachinas in ceremonies. The class may enjoy making kachina masks in addition to or instead of kachina figures. A "drum" of oaktag (see illustration) makes a sturdy base on which to build with paper sculpture shapes and found materials. Tempera-painted decoration can add the symbolic colors so important on kachinas. Do not use kachina mask-making as a Halloween activity—this can mislead students into thinking of the masks as entertainment, when they are actually more like liturgical garments.


Oaktag mask base allows textures to be attached all the way around the head.

Motivational Ideas

- Explain the role of kachinas as being symbols of special spiritual qualities or values. Make a list of spiritual values that are important to them (courage, friendship, hope, etc.)
- Another role of Kachinas was to preside over imporant community rituals: annual rituals like planting and harvesting of crops or occasional ceremonies, like weddings, birth dedications, healing services, etc. Make a list of important rituals and ceremonies in the students' lives (graduations, football games, holidays, pep rallies, etc.). Design kachinas appropriate to each ceremony (to ensure variety, write each ceremony from the list on slips of paper and have students draw one from a "hat").
- Refrain from referring to kachinas as dolls or masks in same sense that our culture views them (as toys)—this can mislead students into thinking of the kachinas as entertaining fun, when they are actually more like priests and their masks like liturgical garments.

More about the Hopis

The Southwestern part of the United States has the largest number of Native Americans of any region in the nation. The Indian population of New Mexico and Arizona is over 250,000. This geographic area has about 40 Native American ethnic groups that regard themselves as distinct from each other, which gives this area the largest number of groups in the country.

To a far greater extent than anywhere else in the United States, the Native American groups in the Southwest have maintained their own customs, ways, and fundamental values. This does not mean that the Native American cultures have not changed, but rather that government programs of forced assimilation have not worked so effectively here. Native American ways of life are more readily recognized as such in this region.

The Hopi, whose name means "the peaceful one," are one of the largest groups living on the mesa of northwestern Arizona. Geographic isolation has helped the Hopi tribe maintain their traditional ways. Their arid mesa homeland at first looks as if it could support no life at all. However, the Hopis have become expert at dry farming crops of corn, squash, beans, and cotton on only 12 inches of rain per year and water from tiny springs at the mesa edge. Such dry, rocky land was not in much demand by the first Spanish conquerors who came in 1598, so the mesa frontier was only sparsely governed. From the Spanish missionaries the Hopis selectively borrowed new crops, fruit trees, livestock, and metal tools, but their religious and political life were left untouched. With other nearby tribes they successfully revolted against the Spanish in 1680 and remained independent until 1826 when the United States government took control of their land.

Contact with the United States has changed the Hopi economic and political life far more than the Spanish contact did. The villages in their 561,054 acre-reservation still resemble the pueblos of the past—in fact the Oraibi village hums with life as it has since 500 years before the English first settled in Jamestown! However, most Hopis now work for a wage, although raising crops and livestock are still important economically. The Hopi also produce more craft work for market than any other tribe. Basketry, pottery, kachinas, silver, and weaving are sold on the reservation and through outlets across the country.

Politically, the Hopi are governed by a tribal council of seventeen members elected by villages according to population. The council then chooses a chairman and vice-chairman. Some villages do not recognize the authority of the Hopi tribal council and continue to follow their traditional form of government in which the priest or chief is the village authority.

The most obvious evidence of the Hopi's lasting cultural ties to the past is their religious ceremonies. Because of their harsh climate, ceremonies to ensure rain and good harvests are the focus of a full calendar of religious ritual dances.

One of the most colorful of the rituals are the Kachina dances. Kachinas are spiritual, supernatural beings, who are believed to live in an underworld beneath the San Francisco Peaks near Flagstaff during the winter. In the springtime they emerge near the Hopi villages where they appear as colorfully dressed dancers. They make appearances in the various villages throughout the summer, then return to the mountains. Replica kachinas carved from cottonwood root are given to Hopi children during dances to encourage them to develop the positive character traits that the kachinas stand for and to teach them about their cultural heritage.

Joseph T. Makarewicz

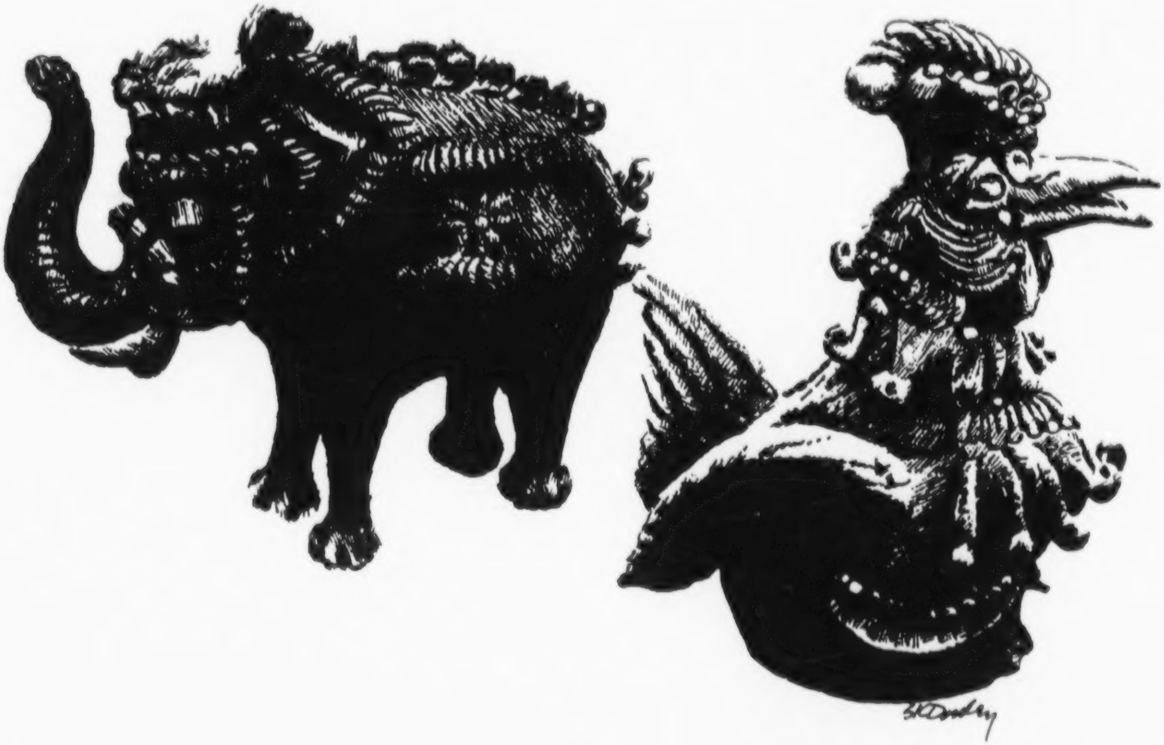
Indonesia

Ceramic roof ornaments

The thatched roofs in the villages of Bali, Indonesia are decorated with playful, intricately constructed sculptures of clay. These sculptures closely resemble their more expensive counterparts of carved stone on monuments and temples in the cities, but they depict images important to villagers. In some cases potters will mold common everyday scenes from their own lives, like people going about their everyday chores or animals living in the village; in other cases the sculptures illustrate scenes from folklore or religious traditions.

Village potters form a hollow base for the sculptures of terra-cotta, the same porous material used to make our red flowerpots. After the basic forms of the figures or animals are shaped by building up the sides with coils or slabs of clay, the surfaces are richy textured with tools like knives and sticks. Lacy designs are created by adding pieces of clay that have been pressed into a clay or plaster mold.

When the finished pots have dried, they are stacked into a pile about four layers high and covered with straw. The pile of straw is lit and after an hour of baking in this simple kiln the sculptures are finished, ready to be installed on a straw roof. Many sculptures last for centuries, an amazing feat since firing pots at such a low temperature makes them very fragile.



Directions for
Ceramic roof ornaments

Art Concepts

- Shape
- Texture
- Line

Materials

Earthenware clay (red or white)
Grog or sand
Rolling pins and canvas or newspaper sections (if slab-building)
Found objects and sculpture tools for making texture patterns
Kindling and fire wood

Procedure

Preparing the clay

- **Wedge** (knead) as much grog (pulverized fired clay) or construction sand as it will hold into a low-fire earthenware clay.
- **Adjust** moisture in clay if necessary. If clay is too soggy (comes off on hands while working), lay on newspapers or plaster to dry. If it is too dry (cracks while working) soak in water for a few days, then dry for several days.

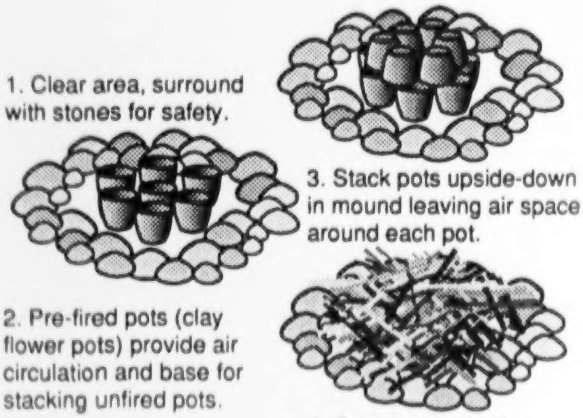
Creating the sculptures

Roof ornament designs are usually inspired by animals and plants. They are hand-built and richly textured to make up for lack of glazed designs, which are hard to achieve with simple open kilns.

A student hand-out (p. 50) shows techniques for students to use in building their pots.
After building pots, dry them thoroughly before firing.
The Indonesian open-firing process described on the right often results in breakage, so students may want to make two pots if time allows.

Firing the pots

The Indonesian method of firing described here (also used by many African and American Indian groups) is not predictable, but it is a perfect way for students to participate in a process usually hidden inside a kiln. Students can clear the area for firing, gather combustible materials, load pots, and tend the fire.



1. Clear area, surround with stones for safety.

2. Pre-fired pots (clay flower pots) provide air circulation and base for stacking unfired pots.

3. Stack pots upside-down in mound leaving air space around each pot.

4. Cover mound with straw, sawdust, brush, small logs. Burn at least one hour. Let cool naturally before moving pots.

Motivational ideas

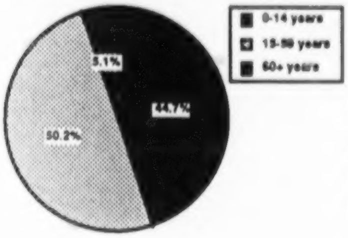
- Show photos of animals.
- Show the work of contemporary potters.
- Demonstrate structural or surface decoration techniques.
- Invite a potter to the class to demonstrate.

More about Indonesia

Population (1985): 191,000,000.

Population density: 235 people per square mile 22.3% live in cities

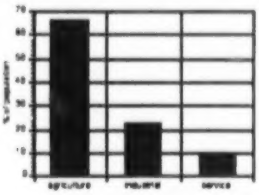
Age distribution



Ethnic groups: Japanese (45%), Sudanese (14%), Madurese (7.5%), coastal Malays (7.5%), other (26%).

Religions: 90% Muslim.

Labor force



Per capita income: $560

Life expectancy: Male, 51.2; female, 53.9.

Literacy: 64%. 86% attend primary school; 15% secondary school.

Area: 735,268 square miles.

Topography: Indonesia is comprised of 13,500 islands, including Java, one of the most densely populated areas in the world with 1,500 persons per square mile. The mountains and plateaus on the major islands have a cooler climate than the tropical lowlands.

Capital: Jakarta (7,500,000)

Other cities: Surabaja (2,298,000), Bandung (1,602,000), Medan (1,966,000).

Government: Independent republic.

Industries: Food processing, textiles, light industry.

Chief crops: Rice, coffee, sugar.

Mineral: Nickel, tin, oil, bauxite, copper, natural gas, coal, gold, silver.

Other resources: Rubber, timber.

Embassy: 2020 Massachusetts Ave. NW, Washington, D.C. 20036.

Indonesia is an archipelago nation of more than 13,500 islands which extends for 3,000 miles along the Equator from the mainland of Southeast Asia to Australia.
Indonesia's approximately 191 million people make it the world's 5th or 6th most populous nation. Jakarta the capitol has a population in excess of 7.5 million. There are more than 60 ethnic groups, each having its own customs, culture and language. Approximately 45% of the people are Japanese, 14% are Sudanese, 7.5% Madurese, 7.5% coastal Malays, and the remaining 26% belong to various other ethnic groups. The people are predominantly Muslim.

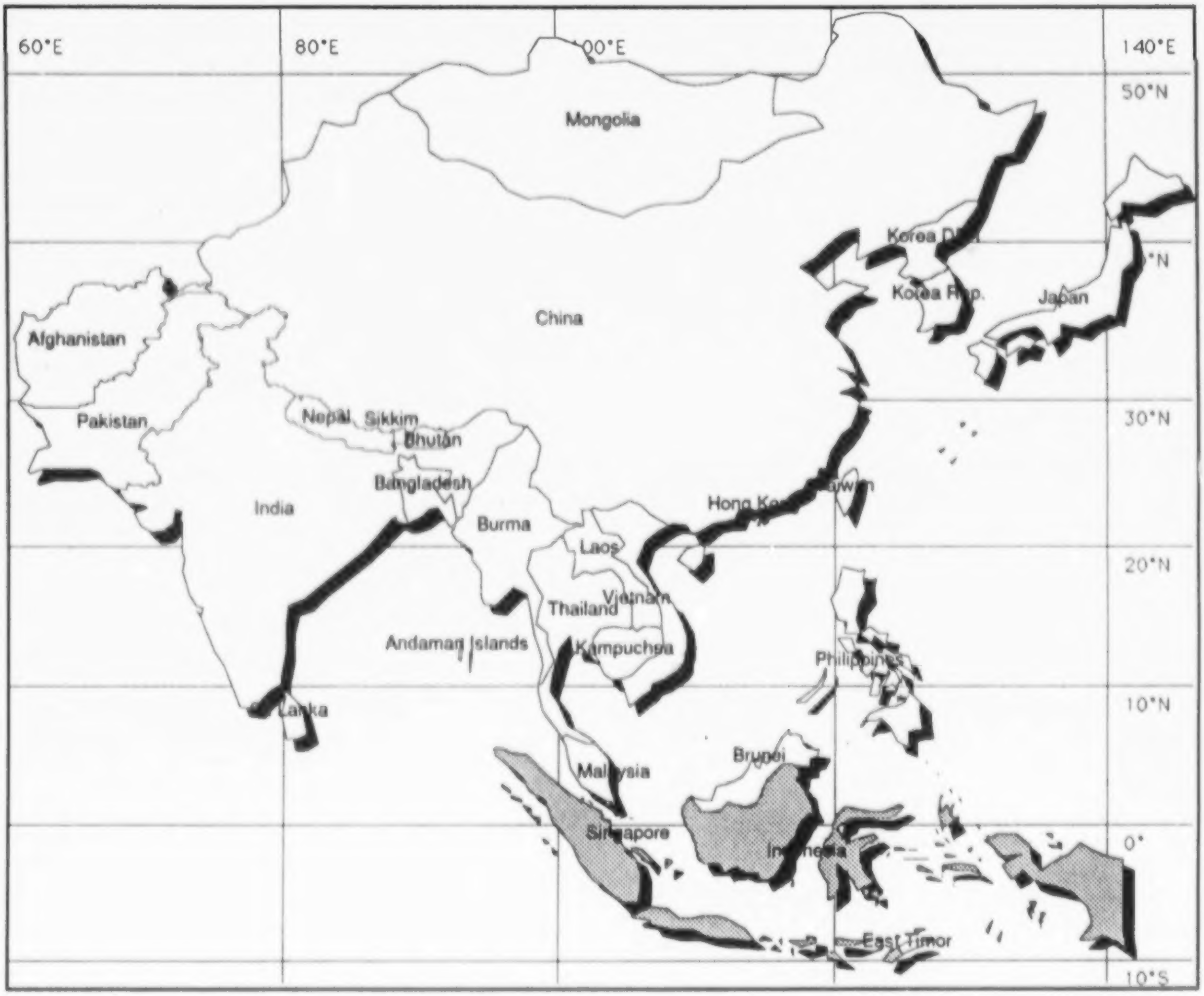
Although the official language is Bahasa Indonesian, more than 200 languages and dialects are spoken. English is taught as a second language in the schools. Many of the older people also speak Dutch, a language left over from Indonesia's colonial past.

When Christopher Columbus discovered America, he was looking for the East Indies and access to the rich spice trade. Most of those islands are part of present-day Indonesia. Indonesia was a Dutch colony for several hundred years. It became independent on August 17, 1945.

Indonesia is rich in natural resources. Agriculture still employs 64% of the people and accounts for a large percentage of the nation's production. The country is one of the world's largest producers of oil and natural gas. It is the world's second largest producer of rubber and third in rice. Timber, copper, coal, tin, gold, and silver are other natural resources found in large amounts.

Indonesian culture is based on honor and respect for the individual. The value of loyalty to the family and friends is more important than individual advancement. Dance, music, and drama are highly prized and reflect the strong social and spiritual values of the people.

Joseph T. Makarewicz


60°E
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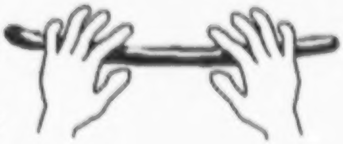
Mongolia
Korea D.P.R.
Korea Rep.
Japan
China
Afghanistan
Pakistan
Nepal
Sikkim
Bhutan
Bangladesh
India
Burma
Hong Kong
Taiwan
Laos
Vietnam
Thailand
Andaman Islands
Kampuchea
Philippines
Sri Lanka
Brunei
Malaysia
Singapore
Indonesia
East Timor

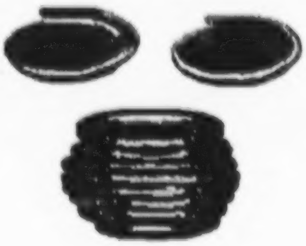
BUILDING in CLAY

Coil-Building

For rounded and irregular shapes that taper in and out.

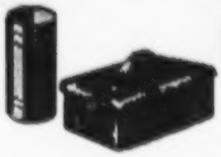


• **Roll** long, even coils of clay. Spread fingers and move hands outward while rolling.



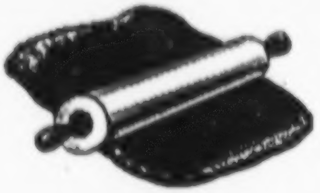
• **Wind** coil around slab base (1), smoothing inside as you go (2). Continue adding coils (on outside edge of last coil to taper out; on inside edge to taper in) until finished.

• **Smooth** outside of pot with back of spoon or other smooth object. Decorate as shown below.

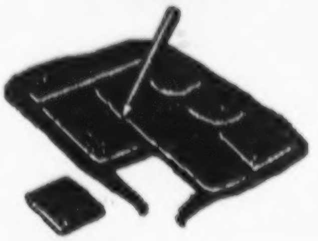


Slab-Building

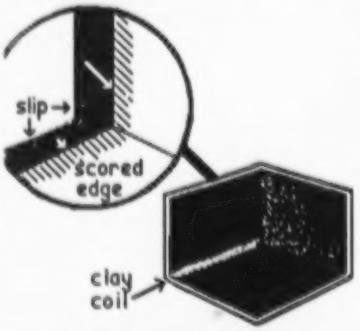
For cubes, cylinders, pyramids and other straight-sided shapes.



• **Roll** clay in 1/4-inch slabs on canvas or newspaper with a rolling pin.

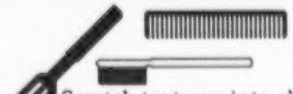


• **Cut** out parts of pot with needle or thin knife.

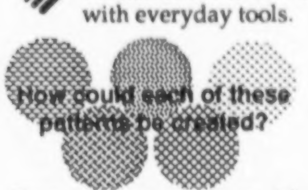


• **Score** (scratch with needle) edges to be joined. Mix some "slip" (clay with water added to make a thick liquid) and use it to "glue" the parts together (1). Strengthen inside seams by adding a coil and smoothing into slabs (2).

Decorating the Surface of Your Pot



Scratch textures into clay with everyday tools.



How could each of these patterns be created?

Press tools, wood scraps, fabric, netting, etc. into clay.

Use your fingers to scratch, pinch, or press small bits of clay onto pot.

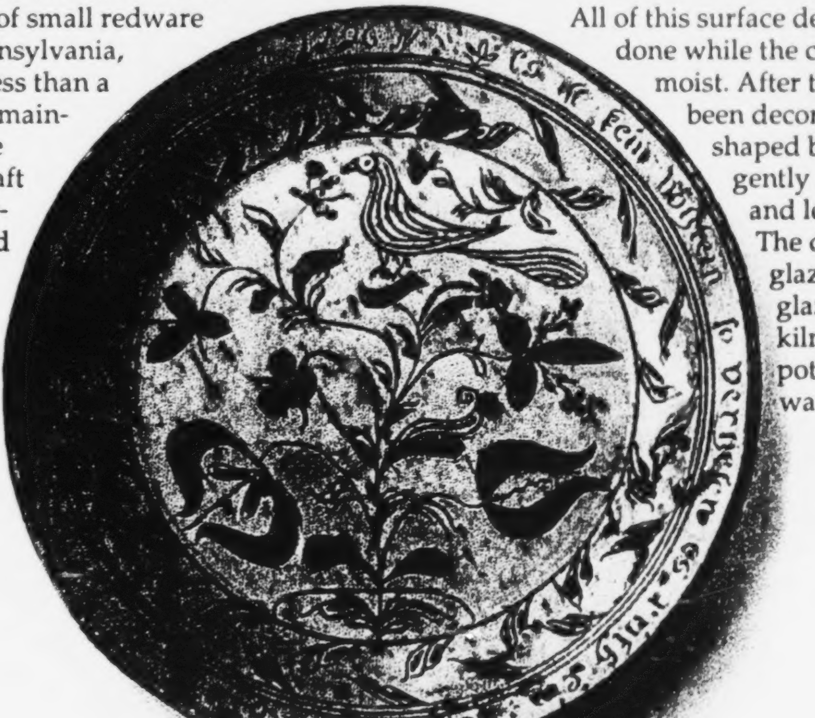
To add larger pieces score joints and use slip as shown above.

WARNING!
Solid shapes and hollow shapes without holes will break when fired! Trapped air expands in the heat and "explodes" the clay if it has no easy way to escape.

Pennsylvania German Redware

German immigrants to Pennsylvania first began elaborating on the simple English redware of New England and Virginia in the 1680s. Over the next 200 years, Pennsylvania Germans developed a strong tradition of making decorated pottery for every imaginable use. The high iron content of Pennsylvania's clay made an excellent dark red background for their bird, animal, plant, and lettering designs made with yellow, green, black, sometimes blue-colored clay.

By the mid-1800s stronger stoneware, nonbreakable tin, and cleaner glass were taking the place of redware for functional items, and factory-made china was taking its place for decorative pottery. So where there was once hundreds of small redware potteries in Pennsylvania, now there are less than a dozen. These remaining potters have learned their craft from scratch, experimenting and researching on their own to make up for the lack of traditional potters left to pass on their knowledge.



Today's redware potters have revived the same methods used by the Pennsylvania German potters who worked years ago. Red earthenware clay is first rolled into a slab and cut into size and shape. While the slab is still flat it is decorated by one of the following methods. ***Slip-trailing*** is a way of making line designs by drizzling liquid clay (slip) from a container with a small spout. In ***slip-painting*** larger areas are painted on with a brush. Lines and shapes can be carved through the layer of slip to reveal the red clay underneath in a process called ***sgraffito***. The natural color of slip is white, but earth minerals called oxides can be added to the slip to make different colors like yellow, green, or blue.

All of this surface decoration is done while the clay is still moist. After the piece has been decorated it is shaped by draping it gently over a mold and letting it dry. The dried pottery is glazed with a clear glaze and fired in a kiln to make the pottery hard and waterproof.

Directions for *Redware*

Art Concepts

- Shape
- Pattern
- Line
- Texture

Materials

Red earthenware clay and white clay (available from any clay supplier), colored engobes (or white clay slip with coloring oxides added), glue syringes or plastic squeeze bottles, brushes, scratching tools.

Procedure

- **Roll** red clay into slabs (see slab-building methods on "Building in Clay" hand-out, p. 50) onto burlap or canvas and keep damp in plastic until ready to decorate.
- **Cut** clay into the size and shape needed.
- **Water** white clay to make slip the consistency of buttermilk.
- **Mix** very small amounts of coloring oxides into slip to make engobes. Experiment with the oxides below to make colors that contrast with the red earthenware when fired (leave some white clay slip uncolored):

  Copper carbonate: turquoise, blue green to grey depending on amount used.

  Iron oxide: pale tan, brown to black-brown depending on amount used.

  Manganese carbonate: purple violet.

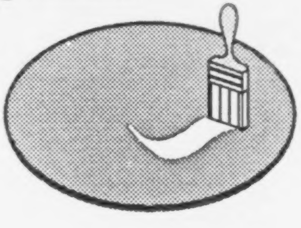
  Vanadium stain: yellow.

  Iron oxide with a touch of cobalt carbonate: gray-blue.

  Copper carbonate and rutile (equal parts): blue-green.

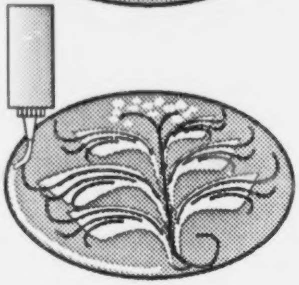
- **Decorate** red clay slab using one of the following slip-decorating methods:

Slip-painting: brush on shapes with white or colored slips.



Sgraffito: scratch lines or textures through painted-on slips to reveal red clay underneath.

Slip-trailing: squeeze or drip white or colored slips through squeeze bottles to make lines on the surface of the red clay or slip painted areas.



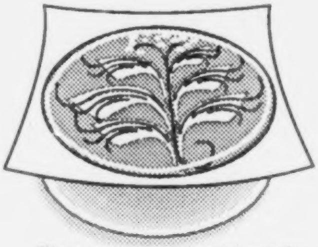


Plate or slump mold made of hollowed-out clay.

- **Drape** red clay slab gently into a mold to create plate shape, leaving cloth backing in place.
- **Dry** plate slowly, removing it from the "slump-mold" when it is "leather hard"—dry enough to keep its shape. Remove cloth backing.
- **Paint** a coat of clear glaze on the plate (bisque fire first if necessary, but most low-fired clays do not require bisquing before firing).
- **Fire** in a kiln to the temperature recommended by your clay manufacturers.

Motivational Ideas

- Demonstrate the various slip-painting, sgraffito, and slip-trailing processes.
- Show examples of Pennsylvania German pottery (available in antique guides and ceramics texts), explain symbolism. Ask students to create symbols for their plate.
- Assign students to find a saying to live by to incorporate into the design of their plate as the Pennsylvania Germans did. What symbols could they use to reinforce the saying?

Artist profile

Lester and Barbara Breininger

Lester and Barbara Breininger run one of Pennsylvania's contemporary redware potteries in Berks County. A ninth generation Pennsylvania German, Lester began his interest in redware as a collector. One day in 1965 he saw an old pottery dog and asked the local art teacher to duplicate it for him. The teacher refused and insisted on showing Lester how to do it himself. Lester remembers staying up all night to fashion a mediocre piece, but he had had great fun doing it. The next night he made a rooster and each consecutive night a Christmas plate for each of his children.

Some of the Breiningers' plates are thrown on a potter's wheel, but most are drape-molded the traditional way. Lester decorates his pots in the style of 18th and 19th century slip-trail and sgraffito redware. Lester's wife Barbara, who is a talented artist, does the sgraffito on slip-covered pieces.

Lester especially enjoys recreating the past using shards of pots from archaeological digs and people's backyards. He says he can get forty ideas from a single fragment as he tries to figure out how the original pot was made.

The most unique part of the Breiningers' redware is that each piece has a special message or thought scratched into the bottom. The thought usually reflects what happened that day or offers some pearl of wisdom. This makes each piece unique and the Breiningers' work especially valued by collectors.

The Breiningers hold a porch sale the third weekend in August every year for their customers, who come from all over the country. Cold herbal tea and cookies await all who attend.

Karen Howard

The Pennsylvania Germans

The Pennsylvania Germans, frequently called "Pennsylvania Dutch," are the descendants of colonial immigrants from the German-speaking lands of central Europe. Because the major center of emigration was the Electoral Palatine, they were first called Palatines, then Dutchmen. The terms Pennsylvania Dutch and Pennsylvania German are Americanisms; Dutch is derived from an older English usage of "Deutsch," which denoted everyone in the area from the mouth of the Rhine to its origins in Switzerland.

The history of the Pennsylvania Germans begins with the settlement of Germantown in 1683. By 1812 they had settled in eastern, central, and western Pennsylvania. By the time of the Civil War there were Pennsylvania German settlements planted by migration from North Carolina to Canada and the Midwest, where many counties were settled by Pennsylvania German farmers. To this day many of these areas retain cultural elements from the Pennsylvania Germans.

Pennsylvania Germans developed a distinctive culture with attributes ranging from traditional peasant to elite forms. They produced a great many folk arts, including the fraktur style of manuscript decoration. They also developed a massive repertory of secular folk songs, and both sacred and secular choral and chamber music.

A distinctive material culture began to develop among Pennsylvania Germans in the colonial

period. By adapting techniques practiced by their British neighbors, the Pennsylvania Germans made innovations in rural technology that influenced many areas of the United States: the Conestoga wagon, documented as early as 1717, became the freight wagon of the American frontier; the Pennsylvania rifle and Pennsylvania barn became associated with excellence and farmers and craftsmen earned the praise of foreign travelers.

The contributions of Pennsylvania Germans to American culture were most widespread in folk custom and domestic economy, in agriculture and pre-industrial technology, and in religious patterns. They influenced the development of the calendar, the Easter rabbit, and the Christmas tree. In addition Pennsylvania German foods spread to many areas of the United States through migration: sauerkraut, pretzels, scrapple, lebanon bologna, hot salads, and shoo-fly pie.

Pennsylvania Germans are distinct from the other ethnic Germans because of their particular blend of European and American elements in their own rural culture.

Joseph T. Makarewicz

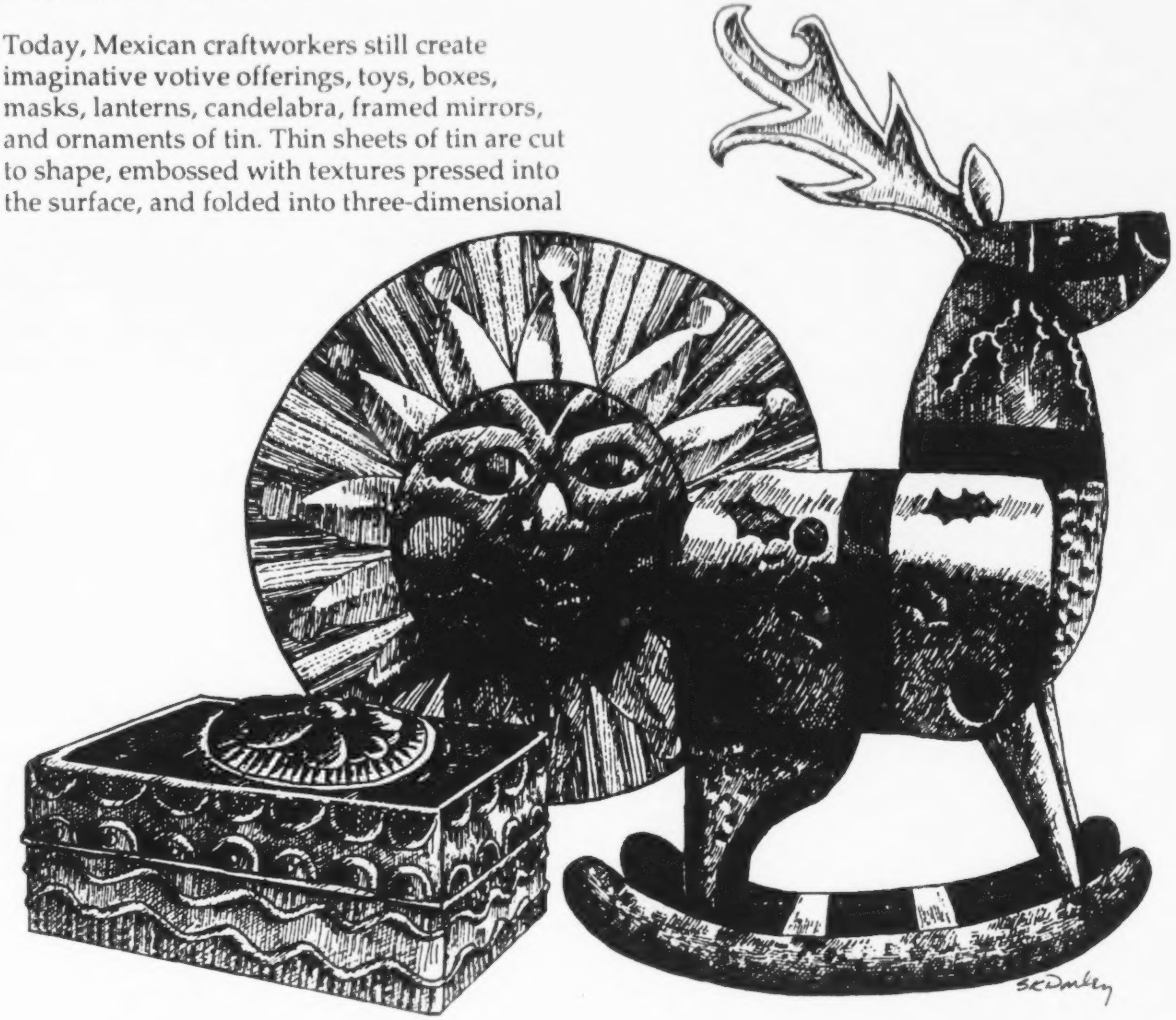
Mexico

Tin decorative ware

The Spaniards who explored and later conquered Mexico were astounded at the quantity and superb craftsmanship of the gold and silver objects produced by native artisans. When Spaniards banned native use of precious metals to increase their own hoard to send back to Europe, Mexican metalworkers substituted tin in their work.

Today, Mexican craftworkers still create imaginative votive offerings, toys, boxes, masks, lanterns, candelabra, framed mirrors, and ornaments of tin. Thin sheets of tin are cut to shape, embossed with textures pressed into the surface, and folded into three-dimensional shapes. The objects are usually finished with lacquers of bright transparent colors.

While gold and silver are still worked with great skill by Mexican metalsmiths, tin remains the metal of the people and is found in markets throughout the country.



Directions for
Tin decorative ware

Art Concepts
- Line
- Texture
- Shape

Materials
Sheet aluminum tooling foil or bottom of disposable aluminum cookware
Pencils or ballpoint pens
Popsicle sticks or orange sticks
Scissors
Stiff paper (like drawing or construction paper) for trial three-dimensional designs
Blank newsprint for surface designs
Gloss latex enamel (if "antiqued" finish is desired)

Procedure
Basic foil-tooling process
- **Draw** design on newsprint.
- **Paperclip** design onto aluminum tooling foil.
- **Trace** design with ball point pen and unclip paper. Lines will appear as slight indentations.
- **Cut** foil outline with scissors.
- **Place** foil face-up on thick pad of newspaper.
- **Rub** areas to be recessed with blunt end of orange or popsicle stick. Turn foil over and repeat for relief areas.
- **Inscribe** lines and textures with blunt pencil or pointed end of stick, working from either side.
- "**Erase**" design or flatten bends, if needed, by placing foil on table top and rubbing with flat part of stick.

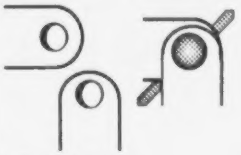
Three-dimensional designs
- **Make** a pattern out of stiff paper to plan the necessary cuts, folds, bends, and joints required in the finished design.
- **Disassemble** paper pattern and **trace** outline of pieces onto foil.
- **Cut** foil to shape with scissors.
- **Tool** as described in basic tooling process.
- **Fold** or bend as shown below.
- **Fasten** pieces as shown below.

Antiquing process (optional)
- Paint black (or any color desired) glossy latex enamel over entire surface of foil.
- Lightly wipe with slightly damp cloth to reveal design highlights.
- Dry thoroughly.

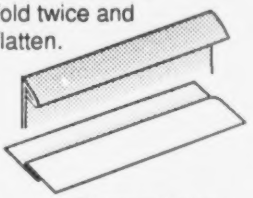
Motivational Ideas
- Demonstrate tooling process.
- Before designing circular ornaments, discuss the concept of the "Mandela" or "Wheel of Life," a term used to describe circular designs, which are universal in all cultures. Why is the circle such a meaningful shape to practically everyone? Find some examples of mandela-type designs (coins, seals, symbols, etc.).
- Brainstorm animals that could be made into three-dimensional foil toys.

Fastening foil

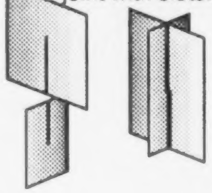
Movable joint: pierce holes, attach with brass fasteners.

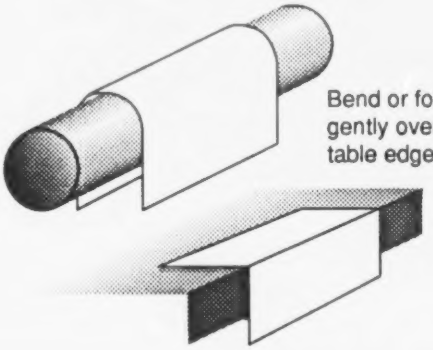


Inflexible seam: fold twice and flatten.



Perpendicular joint with slots.





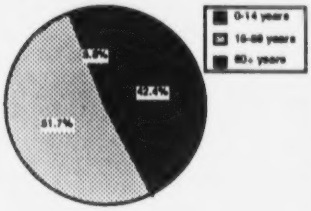
Bend or fold tooled foil gently over dowel or table edge.

More about Mexico

Population (1985): 88,000,000.

Population density: 105 people per square mile 66% live in cities

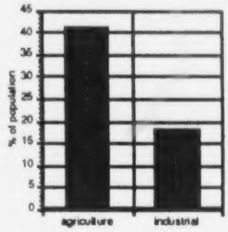
Age distribution



Ethnic groups: Mestizo (60%), American Indian (29%), Caucasian (10%).

Religions: Roman Catholics 97%.

Labor force



Per capita income: $1800

Life expectancy: Male, 63.9; female, 68.2.

Literacy: 74%. 10 years compulsory education.

Area: 761,604 square miles.

Topography: Sierra Madre Occidental Mountains run NW-SE near the west coast; the Sierra Madre Oriental Mountains run near the Gulf of Mexico. Dry central plateau between the two ranges. Coastal lowlands are tropical.

Capital: Mexico City (15 mln.)

Other cities: Guadalajara (2.4 min), Monterrey (2 mln.).

Government: Federal republic.

Industries: Steel, chemicals, electric goods, textiles, rubber, petroleum, handcrafts, tourism.

Chief crops: Cotton, coffee, sugar cane, vegetables, corn, wheat.

Mineral: Silver, lead, zinc, gold, oil, natural gas.

Embassy: 2829 16th Street NW, Washington, D.C. 20009.

Mexico is the 14th largest country in the world and the third largest in Latin America. The land of Mexico encompasses desert, tropical, alpine, and temperate regions. The population is over 88 million and the capitol, Mexico City, has over 15 million. Sixty percent are Mestizo (Spanish-Indian) and thirty percent native American. Although Spanish is Mexico's official language, over 150 dialects are still spoken in various parts of the country. Most Mexicans tend to identify with their Indian as well as their Spanish heritage.

The history of Mexico boasts a long line of advanced Indian civilizations, ending with the Aztecs who were conquered by the Spanish in 1519. A drive for independence from Spain began in 1810 and was finally gained after much struggle 11 years later. Mexico was one of the first countries to revolt and gain independence from Spain.

Due largely to the petroleum industry, the economic situation in Mexico has improved a great deal over the last 50 years. Recently, however, the country has been in an extremely difficult economical situation because of inflation, unemployment and a large foreign debt. Agriculture is still the principal economic activity, the chief crops being corn, cotton, wheat, coffee and sugar cane.

Mexico's recent difficult economic situation has prompted large numbers of Mexicans to migrate to the United States in the last 20 years. They have settled mostly in the southwestern part of the United States and in California. Most of the Mexican immigrants are employed as agricultural laborers. It is estimated that there are nearly nine million Mexicans living today in the United States.

Mexicans tend to have large families and family unity is a very important value. Family responsibility often supersedes all other responsibilities. The father is the undisputed family leader, but the mother is in charge of

running the household. A household may sometimes include other relatives besides the immediate family.

The Mexican's concept of time is more casual than in the United States, although this is changing. Generally, Mexicans feel that individuals are more important than schedules. If a visitor or business associate stops by unexpectedly, most Mexicans will stop to talk, regardless of how long it takes. The Mexican people are generally very patriotic and proud of their country.

Joseph T. Makarewicz

Ukraine

"Pysanky" Easter eggs

Many European countries share the tradition of egg decoration, but Ukranians are especially famous for their one-of-a-kind designs that result from dividing the egg into geometric areas (wide bands, triangles, and ovals) and filling them with traditional symbols and patterns.

Although it is now an Easter tradition, egg decoration began in the Ukraine in the year 988, long before Christianity was introduced. At that time the egg symbolized the life-giving sun and the coming of new life and longer days in the spring. Eggs were decorated with dyes made from plants, bark, and berries. With the coming of Christianity, the custom became a symbol of the Christian's spiritual rebirth.

Ukranians make two kinds of decorated eggs for Easter:
(1) "krashanky," which are hard-boiled, dyed in solid colors, and eaten for breakfast on Easter;
(2) "pysanky," which were decorated too beautifully to be eaten.

Pysanky are expressions of love exchanged by family and friends on Easter morning. The decorator of the egg tries to choose symbols that are appropriate for its recipient—a bird to symbolize fertility for a young married couple; wheat to symbolize a good harvest for a farmer; flowers to symbolize love to a fiancé.

The symbols are stylized, not strict realistic representations. When they are combined to decorate an egg, the results are always unique—no two designs are alike. Often design "ribbons" are created by repeating a pattern of symbols around the egg.

Directions for "Pysanky" Easter eggs

Art Concepts
- Line
- Color
- Pattern
- Symbolism

Materials

Raw eggs (at room temperature)
Votive candles (or any short, squat candles)
Beeswax cakes
"Kistka" stylus or Speedball® lettering pens
Ukranian egg dyes or cold-water fabric dyes
Vinegar
Supplier for kistkas and dyes:
Hanusey Music Co.
244 W. Girard Ave.
Philadelphia, PA 19123

Procedure

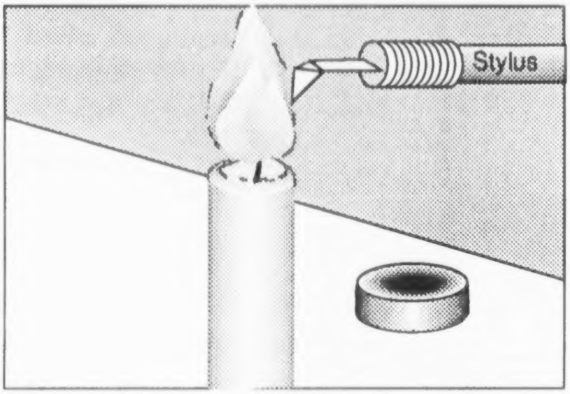
Pysanky designs are traditionally drawn freehand directly in wax, but beginners may prefer drawing light pencil lines on the egg!

The resist principle

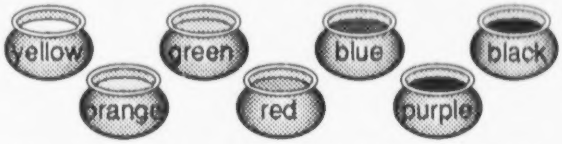
On unwaxed areas a new color of dye will cover previous colors. Where wax has been drawn or painted, any colors already on the egg will be protected.

The waxing and dyeing process

- **Heat** stylus or lettering pen over candle flame.

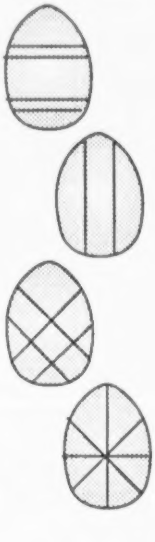


- **Dip** stylus into cake of beeswax.
- **Reheat** stylus briefly over flame
- **Draw** on the egg with wax all the parts of the design that are to remain white.
- **Reheat** stylus and **recharge** with wax as needed to complete design (carbon from the candle will darken the wax, but will not effect the final design).
- **Dye** egg in strong solution of lightest color for several minutes.
- **Repeat** the process for each color working from lightest to darkest (see diagram), applying wax to protect colors that are to remain part of the design.



Use dyes in this order for greatest effect (Seldom are all the colors used on one egg!)

- **Remove wax** by holding the egg near candle flame until wax is soft. Wipe with a paper towel. (Raw eggs will dry out eventually.)



Motivational ideas

- Show finished Ukranian eggs if possible; if not, at least try to locate photos.
- Not only is a demonstration necessary for students to understand the pysanky process, but it is the best way to excite interest in the "magic" of the resist process!

Divide egg into sections (to the left are traditional ways) and fill with geometric patterns or symbolic designs.

More about the Ukraine

Natural resources: natural gas, crude oil, coal, timber, gold, silver and lead.

Agricultural products: Wheat, rye, oats (referred to as the breadbasket of the USSR), potatoes, sugar beets, linseed, sunflower seed, cotton, flax, cattle, hogs, and sheep.

Major industries: Fuels, chemicals, mining, metallurgy.

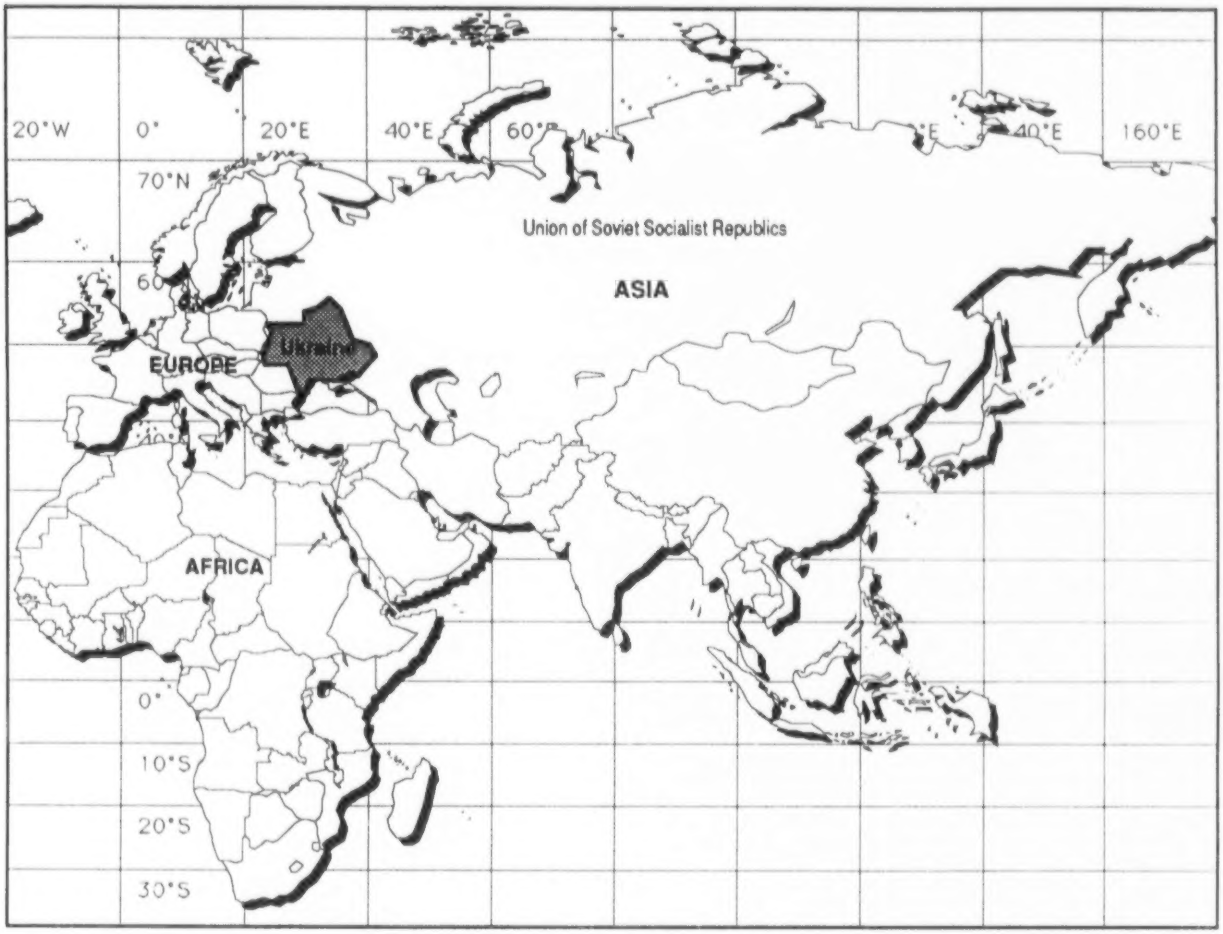
Ukrainians are ethnic descendants of the Slavs, a peaceful agricultural people who for centuries occupied the fertile regions north of the Black Sea. They are distinguished primarily by language and religion. The dialects classified as Ukrainian are all East Slavic, and Ukrainian religious affiliations are generally split between the Ukrainian (formerly Uniate or Greek) Catholic Church and the Eastern Orthodox Church. In the past, Ukrainians have been known by various other names: the most common Rusyn, Ruthenian, Russian, or Little Russians for the entire ethnic group. The name Ukrainian, as a national or ethnic designation, was not widely used in Europe until the second quarter of the 20th century. Most of the immigrants from Ukrainian ethnolinguistic territories arrived in the United States calling themselves something other than Ukrainian.

Ukrainians are among the few people in the world with a national heritage and pride so strong that they have survived centuries of foreign occupation and geographic division while still preserving a sense of national identity. Beginning in the 13th and 14th centuries, when Ukraine was first conquered by the Poles, Ukrainians have been continually deprived of their national independence by neighboring countries.

Ukraine finally achieved independence within recent times, near the end of World War I. In 1918 a Ukrainian National Republic was established, and for a few years the Ukrainian people were free to rule their own land. But in 1921 the Russians regained control of the newly formed state.

The present Ukrainian state, known as the Ukrainian Soviet Socialist Republic (UKSSR) is one of the largest nations of Europe. It covers an area of 232,000 square miles and has a population of 47 million people. As of early 1990, the Ukraine has begun to work once again toward independence from the USSR.

Individual Ukrainians have been coming to the New World since the beginning of the European immigrations. However, the large-scale immigration of approximately 250,000 people, beginning in the 1880s and lasting until the outbreak of war in 1914, created the Ukrainian-American community. Those who came during these first two periods generally left their homeland as a result of economic hardship. The most recent immigrants (1947-1955) were people who fled or were driven from their homes in the face of German or Soviet armies during and just after World War II.



The largest concentrations of Ukrainians are found in the metropolitan areas of New York City, Philadelphia-Camden, Chicago, Detroit, Pittsburgh, Cleveland, and Newark, N.J.

In the early years Ukrainians commonly took jobs as coal miners. Pennsylvania and eastern Ohio, with their bituminous coal mining and industry, developed large Ukrainian communities.

Kiev is the ancient capital of the Ukraine and has a population of over 2,500,000. Though Russian is the official language of the region because it is part of the USSR, most people speak Ukrainian as well. English is taught in the schools and is widely spoken.

Joseph T. Makarewicz

Woodland Indians

Bead and quill work

The Woodland Indians—the original people of eastern United States—were actually many culturally diverse groups. Each nation or tribe of Woodland Indians had their own language, customs, and government. Since they shared the same woodland environment, however, they had similar ways of making clothing of skins, tools of stone, and pottery, and feeding themselves through farming, hunting, and fishing. One of their shared customs was decorating clothes with beads and porcupine quills, although their decorating styles differed.

Before Europeans settled in America, Indians made their beads—called wampum—out of quahog shells, which they drilled and shaped with stone tools. Though the natural color of quahog beads was white or purple, they could be colored with dyes made of plants. Later Indians used glass beads brought by European traders. These beads could be made in so many sizes and colors that they replaced wampum.

Porcupine quills were also used to decorate clothing. After their barbs were removed, the quills were left white or colored red, black, yellow, and blue with natural plant dyes. Then they were softened in water and flattened with a bone tool or by pulling through the teeth.

Beads and quills were sewn onto deerskin clothes with thread made from other parts of the deer. In sewing, they tunneled the thread through the deerskin so it would not come through on the back. The geometric bead and quill designs, which were produced without drawing first, usually used animal, plant, and other natural symbols.

Today most of the original Woodland Indians live much farther west where their ancestors were forced to move by advancing European settlement. Modern Woodland Indian craftworkers often must research the traditions of their craft, because few of their people are available to pass the knowledge along. Beadwork by Plains and Southwestern Indians—which is done by weaving beads into a band—is more common because their traditional culture has not been so disrupted by moving.

Like other traditional craftworkers, modern beadworkers adapt to modern materials, like thread, when it saves time without sacrificing quality.

Directions for
Bead and quill work

Art Concepts
- Line
- Texture
- Color
- Pattern

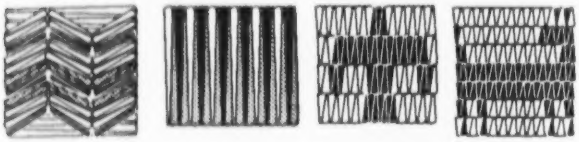
Materials
Quilling: flat wooden toothpicks, natural dye materials (see below), nylon thread and needle or glue, felt or suede scraps.

Beading: nylon thread, small colored beads, beading needle, felt or suede scraps.

Procedure

Quill work

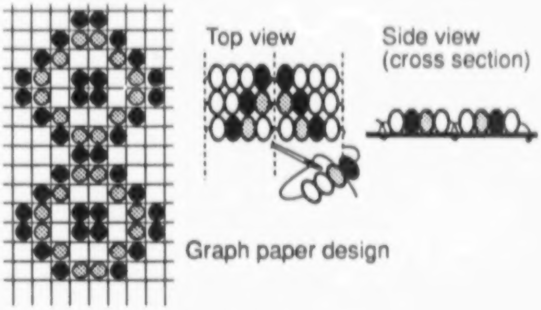
Since porcupine quills are not readily available, flat wooden toothpicks can be substituted.
- **Dye** toothpicks:
  - **Gather** natural plant materials like leaves, berries, bark, or fruits. Try: raspberries, cranberries, blueberries, beets, onion skins, marigolds, red cabbage, black walnut shells.
  - **Crush** the material, cover with water, and boil for half an hour.
  - **Boil** toothpicks in dye until they are slightly darker than the desired color.
  - **Remove** toothpicks and allow to dry.
- **Arrange** colored "quills" in a design on felt or suede background. Cut toothpicks to size if necessary.
- **Sew** or **glue** "quills" to the background, "tunneling" the thread through the felt or suede rather than bringing it all the way to the back of the cloth. This helps prevent unraveling.



Quilling designs

Bead work

This procedure follows the Cherokee custom of sewing beads on cloth for decoration. Other tribes used a bead loom, which creates strips of beads used in belts and head bands.
- **Plan** bead design on graph paper by coloring in squares to match bead colors available.
- **Thread** beading needle with nylon thread, knot the end of the thread and pull thread through the background felt or suede with knot on the wrong side.
- **Thread** four to six beads from a row of the design onto the beading needle.
- **Sew** this group of four to six beads to the background, as shown in the diagram below.
- **Repeat** until the entire bead design has been sewn to the background cloth.



Motivational Ideas
- Research traditional Woodland Indian design motifs. Find pictures of plants and animals and design them in Indian style to incorporate into beaded or quilled decorations.
- Research *mandelas*—circular "wheel of life" designs—from cultures all over the world. Design a mandela in the style of the Woodland Indians and create it in beads or quills.

Artist profile

Robert Moore

Robert Moore makes a profession of doing what he enjoys most. He started his own business from a hobby he practiced for many years. Mr. Moore, who is part Cherokee Indian, is a craftsperson who makes Native American crafts, such as jewelry, bead work, Indian head-dresses, and a variety of other articles made and used by Indians in the past.

Mr. Moore makes his Indian articles daily in his combined workshop and retail store near his home in Boalsburg, Pennsylvania. An important part of his work involves research: "I research carefully what I'm doing and use materials and tools that are genuine." His research is so careful and his work so authentic that museums often hire him to create objects for their Native American exhibits. After deciding what he wants to make or receiving an order from a customer, Mr. Moore determines what tribe and time period to represent. His decisions will determine the correct style, designs, and colors of the object.

For example, when he adds beadwork to a leather article, he does his research to determine the design and to select the proper size and color of the beads. Then he lays the beads out on a work tray he made himself and sets to work. The design he has in mind is not drawn onto the leather because to do so would not be authentic—the early Indians would not have done that. The first bead is placed on the leather and the design grows from that point.

Robert Moore is a craftsperson who uses his skills to create beautiful Native American articles. Through his skills and research, he not only produces these authentic objects, but also educates others about the value and importance of authentic work.

Nancy Pistone

More about Woodland Indians

People first arrived in Pennsylvania about 12,000 years ago. These first Pennsylvanians descended from the original Asian migrants who crossed the Bering Strait 20,000 years ago and slowly spread throughout North and South America. They were nomads, hunting big game with a spear, roasting meat, and wearing clothes made of animal skins. Gradually they began to live in family territories and varied their diet by fishing and gathering roots, nuts, and berries.

By 3000 years ago a revolution had taken place—Native Americans had learned to cultivate corn (maize), which freed them from gathering plants for food. Now that they were attached to the land, political councils were formed to govern community life.

By 2000 years ago the Woodland Indians—those east of the Mississippi River—were living in villages, making pottery, hunting with bow and arrow, stewing meat, and trading with distant tribes. Population was increasing, town life had developed, hunting had declined, and farming had become intensive. They cultivated corn, squash, and beans.

Since Pennsylvania's uncleared forests provided little grassy grazing land for livestock, fishing or hunting wild animals was their only source of meat. Hunting parties brought back meat for the whole village. Villages were small so the surrounding hunting territory provided ample game without the tribe having to wander from their established crops.

Hunting and farming tools were made out of stone, which was an important item of trade between tribes. Trade between Indian towns was brisk. Pennsylvania was covered with a network of 18-inch-wide footpaths, as numerous as today's roads. Before the arrival of white settlers with horses, Indians had no beasts-of-burden, so they carried goods in specialized packs. Indians also used the rivers as "roads" with dugout canoes or skin boats.

Far from being "savages," Pennsylvania's 17th and 18th century Indians lived in towns, made pottery, and dressed in soft, beautifully decorated leather clothes. Evidence of their artistic skills was their carved wooden and stone ornaments, woven feather blankets, and their religious songs and dances. Their system of morals included a variation of "The Golden Rule."

It is inaccurate to speak of "Woodland Indians" as one single culture. Each tribe or "nation" had its own language, customs, and territory. Tribes communicated with each other despite language differences with sign language or a picture-symbol language. Like European countries, tribes did not always agree with each other, so wars between them were not uncommon. In general, however, all tribes were friendly to white settlers at first, reasoning that there was plenty of room for everyone and wanting many of the goods whites had to trade. They only fought back in self-defense after realizing that whites aimed to own land exclusively, threatening their entire livelihood.

The original inhabitants of western Pennsylvania—the Monongahela people—were wiped out by European diseases before they even met the immigrants who brought them. Their disappearance early in the 1600s left whole sections of western Pennsylvania unpopulated. Soon other tribes, especially Delaware (Lenni Lenape) and Shawnee, who were pushed out of their eastern Pennsylvania homes by white settlers, moved in to take their place.

The greater their contact with white culture and the further they were moved from home, the more tribal society broke down. Native crafts disappeared. The flintlock replaced the bow and arrow, tinware replaced clay pots, iron replaced stone tools, and machine-made cloth replaced animal skins. These technological "improvements" were bought at a high price. Native Americans not only bartered goods, but also their freedom and land rights. Liquor was also introduced by white traders, producing deadly addictions in the Indians, who had never used alcohol before.

The fur trade was also responsible for the rapid demise of the Woodland Indians. Furs were the most valuable commodity the Indians could offer for firearms, manufactured goods, and liquor. Eventually the fur trade dominated their lives, drawing men far from their villages, in search of deer, beaver, otter, raccoon, fox, and wildcat. The native economy changed from agriculture and hunting to fur trading, which made Indians dependent on white fur traders for their livelihood. The fur trade also brought fierce competition between tribes over trapping territories. Tribal wars destroyed or uprooted whole populations. In 1795 all Indians were forced to give up their land east of the Ohio-Indiana border. Throughout the 1800s, they were gradually pushed even further west.

Native Americans still live in Pennsylvania, although only a fraction of their original number. Until a few years ago when the Kinzua Dam project flooded their lands, a Seneca community remained in northern Pennsylvania. A small band of Cherokees migrated north to central Pennsylvania from the southern Appalachians. Others have moved to Pennsylvania from elsewhere in the country to follow jobs or families.

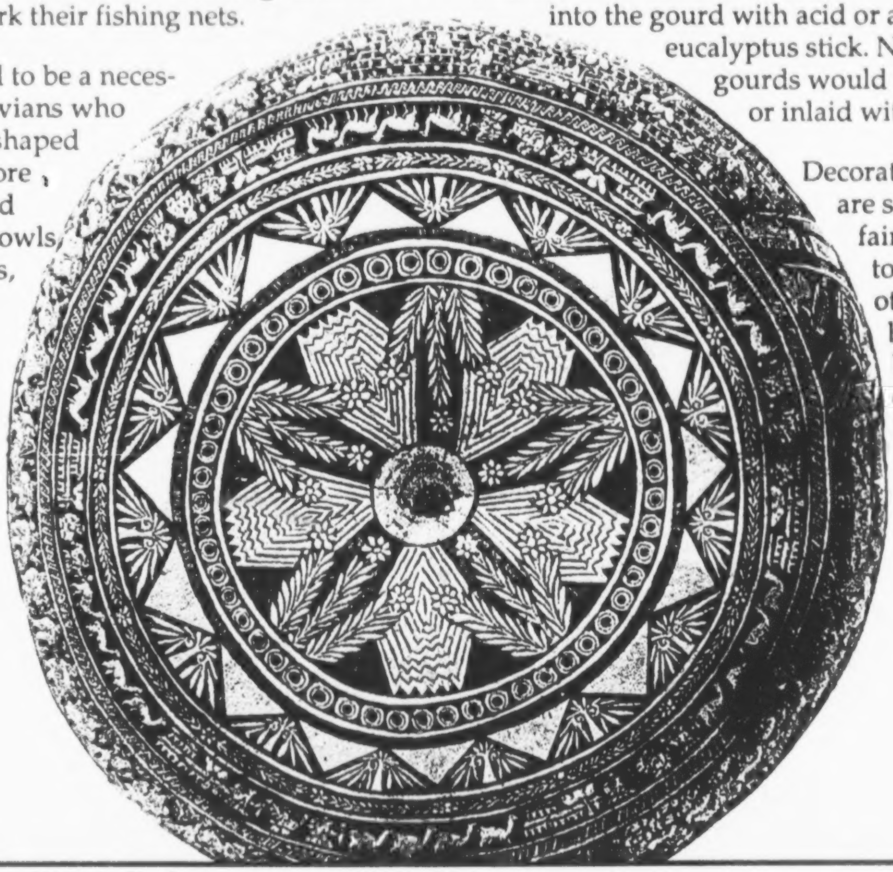
Gourds have been called the "pottery of the plant world," since along with baskets and pottery, they have been used as containers for thousands of years all over the world. Gourds can be grown in all shapes and sizes, so they have been used for all types of useful objects: spoons, bottles, ladles, pitchers, bowls, hats, musical instruments, and many other tools.

The tradition of using and decorating gourds is an old one in Peru. The oldest gourd ever found dating back to 12,000 B.C. and one of the oldest decorated gourds from 2500 B.C. were excavated during archaeological digs in Peru. Before Europeans settled in the Americas, the Inca Indians of Peru used hollow gourds as buoys to mark their fishing nets.

Gourds used to be a necessity for Peruvians who used bottle-shaped gourds to store drinks; round gourds for bowls, cups, baskets, and wash bowls; and long-necked gourds for spoons. In most of Peru gourds are no longer a necessity, but they are still decorated as beautifully as they used to be. Everyday events, village life, stylized plants and animals, and geometric designs are used to cover the entire surface of gourds after they are dried.

Each region of Peru has their favorite gourd-decorating methods that have been passed down to them for centuries. Some areas decorate their gourds by carving designs into the dried gourd with a sharp tool shaped like a screwdriver. To make the design stand out they rub the gourd with a charcoal paste which fills the carving without coloring the surface. Another traditional method is to burn designs into the gourd with acid or a smoldering eucalyptus stick. Not as often gourds would be painted or inlaid with silver.

Decorated gourds are sold at craft fairs in Peru to tourists and others who buy them for beauty rather than usefulness.



Directions for
Carved gourds

Art Concepts

- Line
- Pattern
- Positive and negative space

Materials

Lagenaria family of gourds (bottle, dipper, etc.): to order seeds contact The American Gourd Society, Box 274, Mount Gilead, OH 43338-0274 or check seed catalogs. To order cured gourds contact Lena Braswell, RR #1, Box 73, Wrens, GA 30833, ph. (404) 547-6784.

RIT or leather dyes, acrylic and tempera paints, crayon stubs, Dremel Moto-Tool®, and/or wood burning iron.

Procedure

Curing

To cure a garden-grown gourd, soak the gourd or put it outside on a rainy day. When the outer skin is saturated, scrape it off with a dull knife. Scrub the remainder of the skin off with steel wool.

Decorating (from most to least complicated):

Carving:

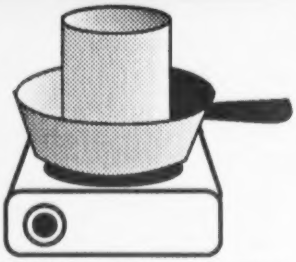
- **Carve** design into gourd with Dremel Mototool grinder (printmaking gouges can be used but progress is slow and younger students risk cutting themselves if the tool slips).

Three ways to enhance carving:

- **Dye** the gourd with leather dye before carving to make light lines on a dark background.
- **Rub** white or black acrylic paint in the carved lines to bring out the design.
- **Stain** the gourd with wood stain after carving to darken the lines.

Simplified "carving":

- **Paint** gourd with melted dark crayon (melting together leftover crayon stubs yields various shades of brown). See diagram for safe method of melting wax in classroom.
- **Scratch** design into the wax with scissors or other pointed tool (less permanent, but suitable for younger students).


Half fill saucepan with water, place coffee can with wax inside, and heat on hot plate.

Burning

- **Sketch** rough areas of design onto gourd with crayon.
- **Burn** design into gourd with electric woodburning iron (available in most industrial arts wood shops).

Painting

- **Paint** designs on gourds with acrylic or tempera paint.

Sgraffito to imitate carving:

- **Paint** gourd with a layer of acrylic paint.
- **Overlap** another layer of tempera paint (add a drop of liquid detergent to paint if it does not cover well).
- **Scratch** design through top layer with scissor tip or compass point to reveal bottom layer.

Finishing

Finish gourd with any finish coat that can be applied to wood: paste wax, polyurethane, or lacquer.

Motivational Ideas

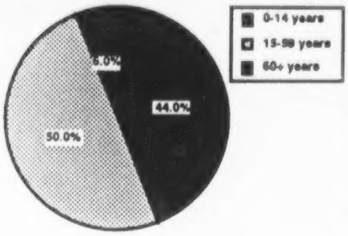
- Discuss narrative quality of Peruvian gourd designs and how they record everyday life and special events of the community. Ask students to brainstorm everyday and special school events. List on chalkboard to provide inspiration for their gourd designs.
- Discuss how Peruvian gourds record the physical community—architecture, streets, vehicles, people, animals, and activities. Have students record street scenes from their communities on their gourds.

More about Peru

Population: 22,000,000.

Population density: 40 people per square mile
70% live in cities

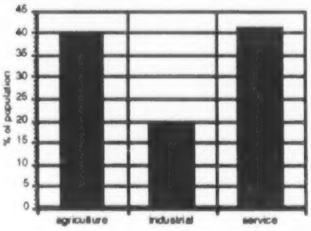
Age distribution



Ethnic groups: Indians (45%), Mestizos (37%), Caucasians (15%), blacks, Asians.

Religions: Roman Catholics over 90%.

Labor force



Per capita income: $655.

Life expectancy: Male, 56.7; female, 59.7.

Literacy: 72%. 10 years compulsory education.

Area: 496,222 square miles.

Topography: Arid coastal strip (well-irrigated) supports much of the population. The Andes cover 27% of land area. Uplands and eastern slopes are well-watered. The Amazon basin covers half the country with its forests and jungles.

Capital: Lima (5,000,000).

Government: Constitutional republic.

Industries: Fish meal, steel, cement.

Chief crops: Cotton, sugar, coffee, corn.

Mineral: Copper, lead, molybdenum, silver, zinc, iron, oil.

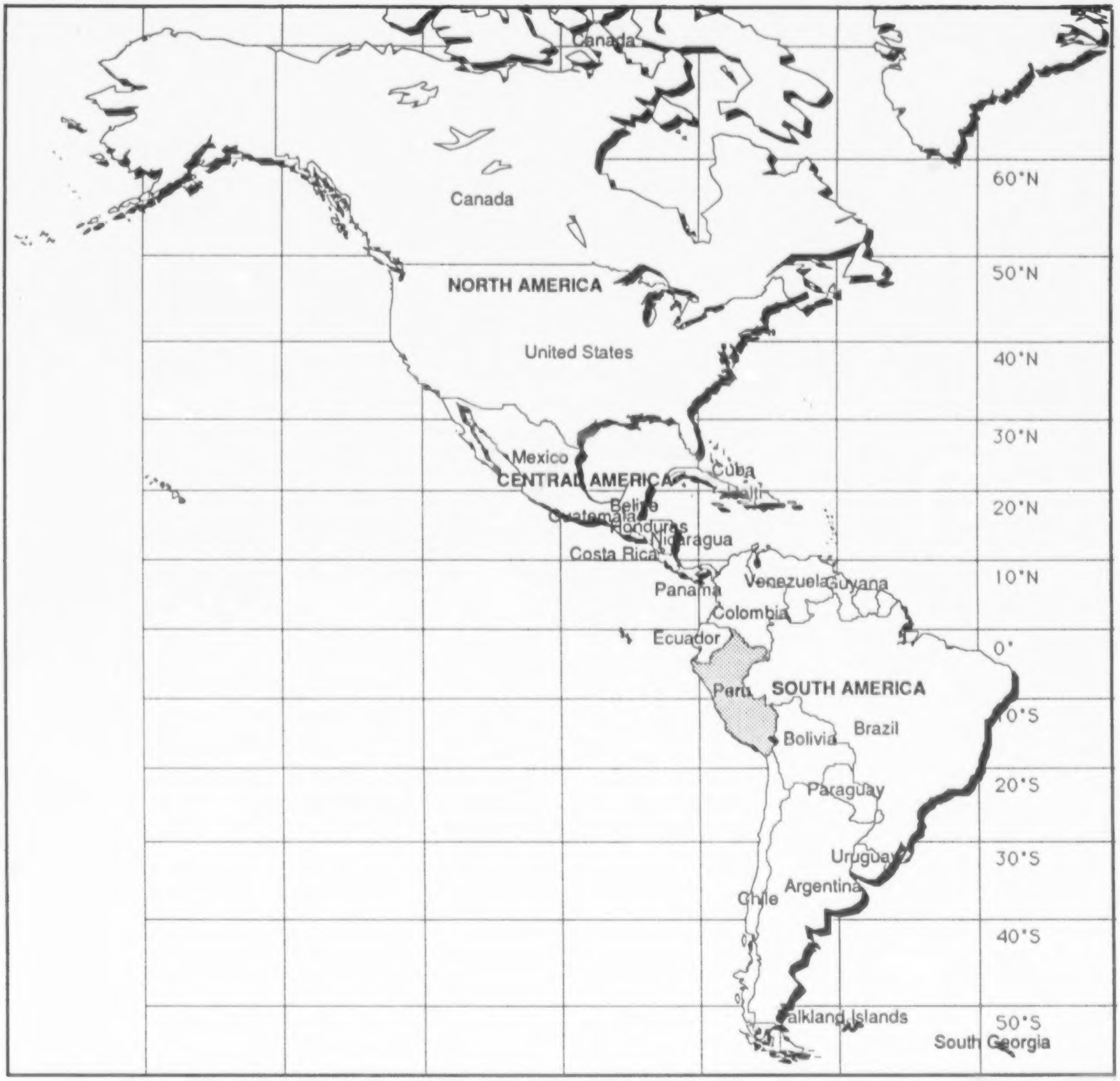
Other resources: Wool and sardines.

Embassy: 1700 Massachusetts Avenue NW, Washington, D.C. 20036.

Peru is the third largest country in South America, almost twice the size of the state of Texas. Peru is divided into three distinct geographical regions: the Coastal Desert on the west side of Peru; the Montana or eastern lowlands, consisting of vast hills, forests, and tropical jungles; and the Sierra, or Andes, highlands, which run the full length of Central Peru. Earthquakes are quite common. Because Peru is below the equator, the seasons are opposite to those of the United States. The climate varies from tropical to cool depending on the region.

Peru's population is approximately 22 million with over 5 million living in the capitol of Lima. Approximately 45% of the people are Indian, 37% areMestizo (mixed Spanish and Indian), and 15% are white (Spanish). One percent of the population is compromised of blacks, Japanese and Chinese. The official language of Peru is Spanish, although many Indians speak only their native Quechua and Aymara.

Several of South America's most advanced cultures lived in pre-columbian Peru. The Incas, who were unsurpassed in the art of stonecutting and also achieved a high degree of economic and political development, were the last such group. Incan and earlier Indian ruins make Peru a mecca for archaeologists. In 1532, the Spanish invaded Peru under the leadership of Francisco Pizarro. They conquered the country a year later. The area soon became the richest and most powerful Spanish Colony in South America. Peru, led by General Antonio Jose de San Martin, declared its independence from Spain on July 28, 1821.



Today approximately 42% of the Peruvian people are employed in agriculture. Main agricultural products include wheat, potatoes, beans, rice, barley, coffee, cotton and sugarcane. Fishing and mining are two other important industries of the country. The common diet includes soup, rice, beans, fish, and a variety of tropical fruits. Corn, native to Peru, is the staple food of the Indians.

Joseph T. Makarewicz

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